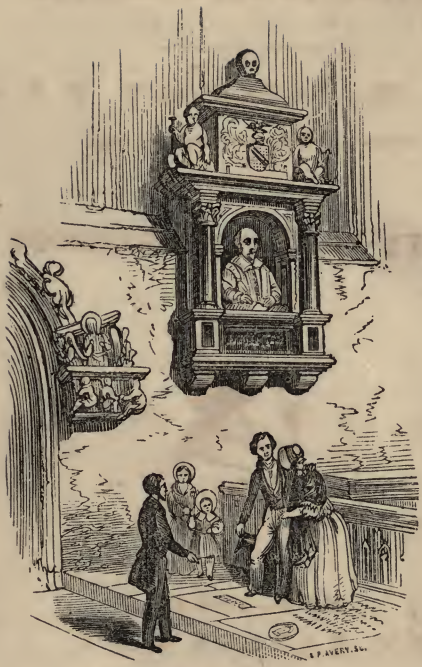

THE TOMB OF SHAKSPERE.

THE

HOME OF SHAKSPEARE.

ILLUSTRATED AND DESCRIBED.

BY F. W. FAIRHOLT, F. S. A.

AUTHOR OF "COSTUME IN ENGLAND," ETC.

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THE

HOME OF SHAKSPERE.

All that is known with any degree of certainty concerning Shakspere is — that he was born at Stratford-upon-Avon — married and had children there — went to London, where he commenced actor, and wrote poems and plays — returned to Stratford, made his will, died, and was buried. Such is the concise biography of our greatest poet, as given by Steevens; and although volumes have been written, more or less conjectural, on his life and times, they scarcely add a single fact to the meagre list of ordinary events he has enumerated. Slight, however, as these notices are, they invest the humble town of Stratford-upon-Avon with an interest which it would not otherwise possess. It was peculiarly *the home of Shakspere:* here he was born; here he passed his early youth; here he courted and won Anne Hathaway; here he sought that retirement which the avocations of his London career would occasionally allow him to indulge in; and here, when in riper age he had won honours and fortune in the great capital, he chose to return, and pass the latter days of a life where he had first seen the light: at Stratford he died and was buried. "From the birthplace of Shakspere," says Washington Irving, "a few paces brought me to his grave."

All that connects itself with the personal history of "the world's poet" at Stratford is thus almost as closely condensed as are the

few words quoted above, which form his biography. A day at Stratford affords ample time to visit all these places; they lie so close, that a few minutes' walk only separates them. In these days of change, when the birthplace of the Poet is scarcely safe, and Stratford is threatened with the spoliation of what little remains to it, it must be a work of interest to record and picture the few relics connected with the Bard of Avon, the more particularly as alterations are continually taking place there; which, if they do not destroy, do at least change the aspect of much that is interesting to all lovers of the poet, and "their name is legion." We will therefore conduct the reader over Stratford and its neighborhood, minutely describing all that at present exists, and enumerating what has passed away, commencing our journey at

SHAKSPERE'S BIRTHPLACE.

The house in Henley Street, as it at present exists, is but a fragment of the original building as purchased by John Shakspere, the Poet's father, in 1574, ten years exactly after the birth of his son William, the entry of whose baptism is dated in the parish register, April 26, 1564. John Shakspere had purchased in 1555 a copyhold house in Henley Street, but this was not the house now shown as the Poet's birthplace; he had also another copyhold residence in Greenhill Street, and some property at Ingon, a mile and a quarter from Stratford, on the road to Warwick. From these circumstances a *modern* doubt has been cast on the truthfulness of the tradition which assigns the house in Henley Street to be the Poet's birthplace. Mr. Knight says: "William Shakspere, then, might have been born at either of his father's copyhold houses in Greenhill Street or in Henley Street; he might have been born at Ingon, or his father might have occupied one of the two freehold houses in Henley

PLATE II.

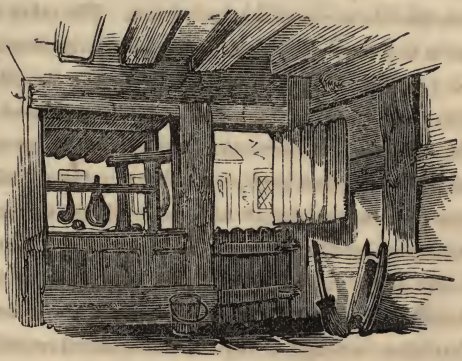
SHAKSPERE'S BIRTHPLACE, 1769.

Street at the time of the birth of his eldest son. Tradition says that William Shakspere *was* born in one of these houses; tradition points out the very room in which he was born. *Let us not disturb the belief.*" A wise conclusion! Antiquarian credulity has given place to an extreme degree of scepticism; and from believing too much, we are now too much given to believe too little; add to this the anxiety which many evince to write about Shakspere, although little else but conjecture in its vaguest form be the result; and the value of the modern conjecture as opposed to the ancient tradition may very readily be estimated. Let Stratford ever sacredly preserve the venerable structure with which she is entrusted; pilgrims from all climes have felt a glow of enthusiasm beneath the humble roof in Henley Street. Let no rude pen destroy such heart-homage, or seek to deprive us of the little we possess connected with our immortal countryman!

When John Shakspere purchased this house from Edmund Hall for forty pounds, it was described in the legal documents as two messuages, two gardens, and two orchards, with their appurtenances. It passed at his death to his son William, and from him to his sister Joan Hart, who was residing there in 1639, and probably until her death in 1646. Throughout the Poet's life the house is thus intimately connected with him. Its original features may be seen in our first view, which was taken in 1769. It was a large building, the timbers of substantial oak, the walls filled in with plaster. The dormer windows and gable, the deep porch, the projecting parlour, and bay window, all contribute to render it exceedingly picturesque. The division of the house into two tenements is here very visible. The changes it has undergone since this view was taken, and which has reduced the original building to a mere fragment, will be best understood by a glance at our next two views. In 1792, when Ireland visited the house, it exhibited the appearance given in the

upper portion of our third plate. The dormer windows and gable had been removed; the bay window beneath the gable had given place to an ordinary flat lattice-window of four lights; the porch in front of that portion of the building in which Shakspere was born was removed, and a butcher's shop-front constructed. At this time there lived here a descendant of Joan Hart, sister to the Poet, who pursued the humble occupation of a butcher. The other half of the house was at this time converted into an inn, and ultimately sunk into a low public-house. It had been known as the Maidenhead Inn in 1642; and when, in 1806, the house was disposed of to Mr. Thomas Court, who became "mine host" thereof, he combined that name with the one it then held of *the Swan*. About 1820, excited by a desire for "improvement," he destroyed the original appearance of this portion of the building by constructing a new red-brick front, exactly of the approved fashion in which rows of houses are built in small towns, and which consists generally of an alternate door and window, repeated at regular intervals below, while a monotonous range of windows above effectually repulses attention. This brings us to its present aspect, delineated in the lower cut of Plate 3. The house is now divided into three tenements; the central one is the portion set apart for exhibition, in the back rooms of which live the proprietors; the shop, the room above, and the kitchen, are sacred to visitors. When the lower part of the central tenement was made to serve for a butcher's shop, its window was removed, and has not been replaced; and when the butcher's trade ceased, a few years since, no attempt at restoration was made, and the shop still retains the signs of its late occupation. The old window in the upper story, originally a lattice of three lights, had been altered into one of four; and modern squares of glass usurped the place of the old leaded diamond-panes. A board for flower-pots was erected in front of the window; but more recently a large, ob-

trusive, rudely-painted sign-board projects from the front to tell us "the immortal Shakspere was born in this house." Such is its present external aspect: "it is a small, mean-looking edifice," says Irving; it was not so in Shakspere's time.



Ascending the step, we pass into the shop. The door is divided into a hatch, and we look back into the street above the lower half, and through the open window of the shop, with its projecting stall for meat, and its wooden roof above. The walls of this room are of plaster, and the solid oak beams rest on the stone foundation. On entering, the visitor looks towards the kitchen, through the open door communicating with the shop. On the right is a roomy fire-place, the sides built of brick, and having the chimney-piece above cut with a low-pointed arch out of a massive beam of oak. To the left of the door is a projection in the wall, which forms a recess or "bacon cupboard," the door of which opens in the side of the kitchen chimney of the adjoining room. The floor

is covered with flag-stones, broken into fifty varied shapes; the roof displays the bare timbers upon which the upper story rests.

A raised step leads from the shop to the kitchen; it is a small square room, with a stone floor and a roof of massive timbers. A door opposite the shop leads to an inner room, inhabited by the person who shews the house. The fireplace here is large and roomy, the mantel-tree a solid beam of oak. Within the fireplace, on one side, is a hatch, opening to the "bacon cupboard" already spoken of; on the opposite side, is a small arched recess for a chair: here often sat John Shakspere; and here his young son William passed his earliest days. Ireland compares the kitchen to the subjects which "so frequently employed the rare talents of Ostade." In the corner of the chimney stood an old oak chair, which had for a number of years received nearly as many adorers as the celebrated shrine of the Lady of Loretto. This relic was purchased in July 1790 by the Princess Czartoryska, who made a journey to this place, in order to obtain intelligence relative to Shakspere; and being told he had often sat in this chair, she placed herself in it, and expressed an ardent wish to become the purchaser; but being informed that it was not to be sold at any price, she left a handsome gratuity to old Mrs. Harte, and left the place with apparent regret. About four months after, the anxiety of the princess could no longer be withheld, and her secretary was despatched express, as the fit agent, to purchase this treasure at any rate; the sum of twenty guineas was the price fixed on, and the secretary and chair, with a proper certificate of its authenticity on stamped paper, set off in a chaise for London.

With that anxiety to supply relic-hunters who visit Stratford, and who sometimes feel disappointed with the little which remains there connected with the Poet, the absence of the *genuine* chair was not long felt. A very old chair is still in the place; and Washington

PLATE III

SHAKSPERE'S BIRTHPLACE, 1792.

SHAKSPERE'S BIRTHPLACE, 1847.

PLATE IV.

SHAKSPERE'S BIRTHPLACE—INTERIOR OF THE SHOP.

SHAKSPERE'S BIRTHPLACE—THE KITCHEN.

Irving thus speaks of a chair he saw in 1820: "The most favorite object of curiosity, however, is Shakspere's chair. It stands in the chimney-nook of a small gloomy chamber, just behind what was his father's shop. Here he may many a time have sat when a boy, watching the slowly-revolving spit with all the longing of an urchin; or of an evening, listening to the crones and gossips of Stratford, dealing forth churchyard tales and legendary anecdotes of the troublesome times of England. In this chair it is the custom for every one that visits the house to sit; whether this is done with the hope of imbibing any of the inspiration of the bard I am at a loss to say; I merely mention the fact; and mine hostess privately assured me, that though built of solid oak, such was the present zeal of devotees, that the chair had to be new-bottomed at least once in three years. It is worthy of notice also, in the history of this extraordinary chair, that it partakes something of the volatile nature of the Santa Casa of Loretto, or the flying chair of the Arabian enchanter; for though sold some years since to a northern princess, yet, strange to tell, it has found its way back again to the old chimney-corner."

Of the sort of Shaksperian relics exhibited in the house at this time he gives an amusing list. "There was the shattered stock of the very matchlock with which Shakspere shot the deer, on his poaching exploit; there, too, was his tobacco-box, which proves that he was a rival smoker of Sir Walter Raleigh; the sword also with which he played Hamlet; and the identical lanthorn with which Friar Laurence discovered Romeo and Juliet. There was an ample supply also of Shakspere's mulberry-tree, which seems to have as extraordinary powers of self-multiplication as the wood of the true cross, of which there is enough extant to build a ship of the line."

Opposite the fire-place in the kitchen is a window, and beside

this is the stair which leads into the room in which the Poet was born. It is a low-roofed apartment, receiving its only light from the large window in front. The same huge beams project from the plastered walls, one of considerable solidity crossing the ceiling. The fire-place projects close to the door which leads into the room; an immense beam of oak forms the mantel tree; a large piece is cut out of one corner, the work of an enthusiastic young lady—so said the late proprietress, who declares that she was kept in conversation below by the lady's female friend while the act was done. She told many similar stories of Shaksperian enthusiasm, and never left the room or lost sight of any one after this daring trick. To be permitted to sleep in the room, she stated, was a very ordinary request made to her which she occasionally gratified; while such fits of enthusiasm as bursting into tears, or falling down and kissing the floor, were ordinary matters, scarcely worth her noticing.

Of the old furniture in this room, and that throughout the house, it may be hardly necessary to remark, that it has no absolute connexion with Shakspere. A portrait of Shakspere, on panel, a poor performance, was brought from the White Lion Inn, a few doors from this house.

In this room the visitor, if he pleases, may sign his name in the book kept for that purpose. About 1815, the conductors of the public library at Stratford gave to Mrs. Hornby, the then proprietress of the house, a book for that purpose, the walls and windows having been covered before. Among many hundreds of names of persons of all grades and countries, occur those of Byron, Scott, and Washington Irving, the latter three times. Many are accompanied by expressions of feeling, others by stanzas and attempts at poetry, which have been thus commented upon by one among the number:—

"Ah Shakspeare, when we read the votive scrawls
With which well-meaning folks deface these walls;

PLATE V.

ROOM IN WHICH SHAKSPERE WAS BORN.

And while we seek in vain some lucky hit,
Amidst the lines whose nonsense nonsense smothers,—
We find, unlike thy Falstaff in his wit,
Thou art not here the cause of wit in others."

The most curious feature of the room is the myriad of pencilled and inked autographs which cover walls, windows, and ceiling, and which cross and recross each other occasionally, so closely written, and so continuous, that it gives the walls the appearance of being covered with fine spider-web. Irving, speaking of the house, says: "The walls of its squalid chambers are covered with names and inscriptions in every language, by pilgrims of all nations, ranks, and conditions, from the prince to the peasant, and present a simple but striking instance of the spontaneous and universal homage of mankind to the great Poet of Nature." Books for the entry of names are now kept.

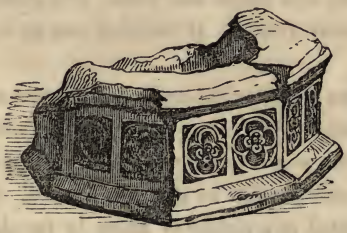
In the adjoining public-house, when Ireland visited it in 1792, was a square of glass upon which was painted the arms of the merchants of the Wool Staple, which he considered to be conclusive evidence of the trade of Shakspere's father, who by some author was said to have been a dealer in wool. Aubrey assures us he was a butcher. Mr. Knight has clearly pointed out the likely origin of both stories, in the custom of landed proprietors, like John Shakspere, selling their own cattle and wool. The glass was brought here from the Guild Chapel. It therefore has no connexion with Shakspere.

In a lower room of the public-house, Ireland also saw "a curious ancient monument over the chimney, relieved in plaster, which from the date, 1606, that was originally marked on it, was probably put up at the time, and possibly by the Poet himself. In 1759 it was repaired and painted in a variety of colors by the old Mr. Thomas Harte before-mentioned." Upon the scroll over the figures was in-

scribed, 'Samuel xvii. A. D. 1606;' and round the border, in a "continuous line, was this stanza in black letter:—

"Goliath comes with sword and spear
And David with a sling;
Although Goliath rage and sweare,
Down David doth him bring.'"

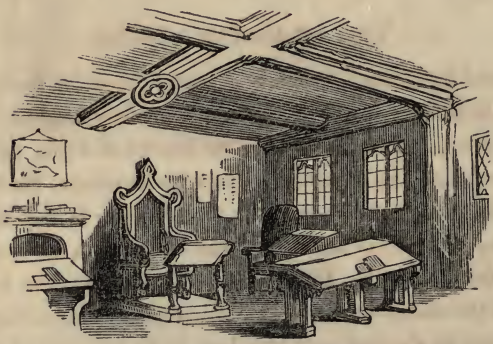
We copy Ireland's engraving of this solitary fragment of the internal decoration of Shakspere's house; although we much question the propriety of imagining the possibility of Shakspere placing such ludicrous doggrel there. The house was at that time in the occupation of his sister; and she most probably resided in the other half of this then large tenement. So that neither may have been guilty of it. The bas-relief was carried away some years ago by the proprietor of the inn.



The font in which the Poet was christened is here engraved. It

PLATE VI.

EXTERIOR OF THE GRAMMAR-SCHOOL.



INTERIOR—THE MATHEMATICAL-SCHOOL.

is but a fragment, the upper portion only. The same style was adopted with singular good taste for the new font in the church, which may therefore be considered as a restoration of it. Mr. Knight has thus given its history: "The parochial accounts of Stratford shew that about the middle of the seventeenth century a new font was set up. The beautiful relic of an older time, from which William Shakspere had received the baptismal water, was, after many years, found in the old charnel-house. When that was pulled down it was kicked into the churchyard, and half a century ago was removed by the parish-clerk to form the trough of a pump at his cottage. Of the parish-clerk it was bought by the late Captain Saunders; and from his possession came into that of the present owner, Mr. Heritage, a builder at Stratford." It is still in his possession. The font shewn at the Shakspere Arms is reported to have been brought from the neighboring church of Bidford.

From the house where Shakspere was born to the place where he obtained his "small Latin and less Greek," is but a short distance.

THE GRAMMAR SCHOOL

is situated in the High Street, beside the Chapel of the Guild, or of the Holy Cross, a good specimen of the ecclesiastical architecture of the reign of Henry VII.; and the interior of which was originally decorated with a series of remarkable paintings; the principal being the legendary history of the Holy Cross. In this chapel, at one time, the school was held; and an order in the corporation books, dated February, 1594, directs "that there shall be no school kept in the chapel from this time following." The occupation of the chapel as a school may have been but a temporary thing; but Shakspere may have imbibed some portion of his learning within its walls. The foundation of the Grammar School took place in the reign of Edward IV. In 1482, Thomas Jolyffe gave certain

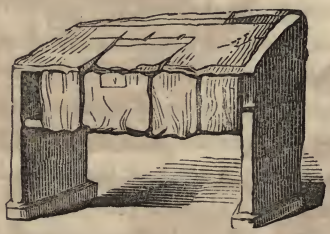
lands and tenements to the Guild of the Holy Cross, to maintain "a priest fit and able in knowledge to teach grammar freely to all scholars coming to the school in the said town to him, taking nothing of the scholars for their teaching." On the dissolution of the guild, Edward VI., in the seventh year of his reign, ordered that "the free grammar school for the instruction and education of boys and youth there, should be thereafter kept up and maintained as heretofore it used to be."

The Latin schoolroom is situated over the old Guildhall, and is that portion of the building nearest the chapel. It is a perfectly plain room, with a low plaster ceiling; but from the massive beams at the sides of the room, and those above the modern plaster, to which the struts from the side beams form a support, as well as from the external appearance of the deeply-pitched roof, there can be little doubt that an open timber roof originally decorated this apart-

PLATE VII

COURT-YARD OF THE GRAMMAR-SCHOOL.

ment. The Mathematical schoolroom beside it has a flat roof, crossed by two beams of the Tudor era; and in the centre of the roof, where they meet each other, is a circular ornament or boss. The school has been recently repaired, and it has entirely lost its look of antiquity. A few years ago there were many very old desks and form, there; and one among them was termed Shakspere's desk. It is now kept below. We engrave a representation of it. The tradi-



tion which assigned it to Shakspere may be very questionable; its being the oldest and in the worst condition may have been the reason for such an appropriation. The boys of the school very generally carried away some portion of it as a memento, and the relic-hunters frequently behaved as boyishly, so that a great portion of the old wood has been abstracted.

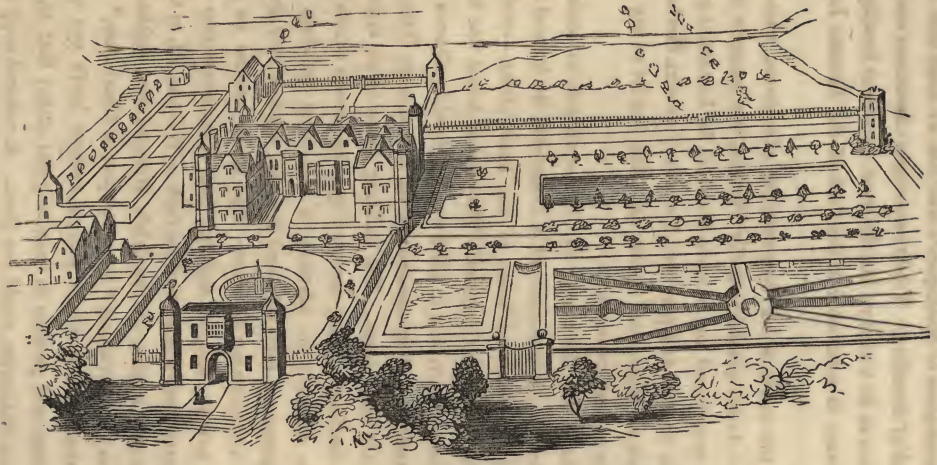
The court-yard of the school presented many features of interest; but the hand of modern "improvement" has swept them away. On a visit to Stratford eight years ago, the author obtained the following sketch. The schools were at that time approached by an antique external stair, roofed with tile, and up which the boys had ascended from the time of Shakspere. This characteristic feature has passed away; its only record is the cut now given; the court-yard has been subdivided and walled; and the original character of this portion of the building has departed for ever.

For the mementoes of Shakspere's later life, we must look in the neighborhood of Stratford. Tradition assigns adventures and visits to many places in its vicinity; but the most important locality with which his name is connected is the Park of Sir Thomas Lucy at Charlecote.

This was the scene of his deer-stealing adventures, which led, says tradition, to his quarrel with Sir Thomas, to a lampoon by the Poet, which occasioned him to leave Stratford for London in greater haste than he wished, and produced his connexion with thetheatres. Of these tales we must speak farther on. But first let us say a few words on this ancient mansion.

Dugdale has given the history of Charlecote and its lords with much minuteness. It is mentioned in Domesday Book; and its old Saxon name *Ceorlcote*—the home of the husbandman—carries us back to years before the Conquest. The present house was built in 1558 by Thomas Lucy, who in 1593 was knighted by Queen Elizabeth. It stands at a short distance from, and at some little elevation above, the river Avon. The building forms three sides of a quadrangle, the fourth being occupied by a handsome central gatehouse, some distance in advance of the main building. The octangular turrets on each side, and the oriel window over the gate, are peculiar and pleasing features. The house retains its gables and angular towers, but has suffered from the introduction of the large and heavy sash-windows of the time of William III. or George I. In Thomas's edition of Dugdale's *Warwickshire*, published in 1730, there is an interesting "East prospect of Charlecote," drawn by H. Beighton in 1722, which gives a curious bird's eye view of the entire house and gardens in their original state; that is, in the state in which Skakspere would see them. A reduced copy of this view appears opposite. There is another view, showing the back of the house from the river, preserved in the hall, and which appears

PLATE VIII.



CHARLECOTE, AS IT APPEARED 1722.

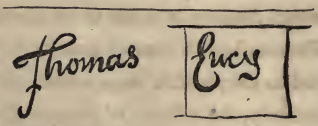
PLATE XI.

INTERIOR OF THE HALL AT CHARLECOTE.

to have been painted about the reign of James II. It shows the building to have been at that time precisely in the same condition; and as all modernisation has affected the interior principally, the exterior aspect is now much the same as it was in the daysof the Poet.

Passing through the old gate, we enter the court-yard, which, in place of the old fountain and circular tank of water, is now laid out in flower-bed. The hall is entered by a porch having the family arms and crest at each angle. We give a view of the interior as it is now. It has undergone alterations since Washington Irving thus described it in his *Sketch-book:* "The ceiling is arched and lofty; and at one end is a gallery, in which stands an organ [this has now been removde]. The weapons and trophies of the chase, which formerly adorned the hall of a country gentleman, have made way for family portraits. There is a wide hospitable fireplace, calculated for an ample old fashioned wood fire, formerly the rallying place of winter festivity. On the opposite side of the hall is

the huge Gothic bow-window with stone shafts, which looks out upon the court-yard. Here are emblazoned, in stained glass, the armorial bearings of the Lucy family for many generations, some being dated in 1558 I was delighted to observe in the quarterings the three white luces, by which the character of Sir Thomas was first identified with that of Justice Shallow." The seal of Sir Thomas Lucy, here engraved, exhibits the three white luces interlaced. The autograph is written in a bold hand. Our cut is reduced to one half the size of the original. The document from which it is obtained is in the possession of Mr. Wheler, of Stratford-on-Avon, and is appended to the presentation of the Rev. Richard Hill to the rectory of Hampton Lucy, in the gift of Sir Thomas, and is dated October 8th, 1586. Upon the vanes of the house at Charlecote, the three luces interlaced between cross crosslets are also displayed; an engraving of one of these vanes may be seen in Moule's *Heraldry of Fish*, p. 55, who says: "The pike of the fisherman is the *luce* of heraldry; a name derived from the old French language *lus*, or from the Latin *lucius;* as a charge it was very early used by heralds as a pun upon the name of Lucy."

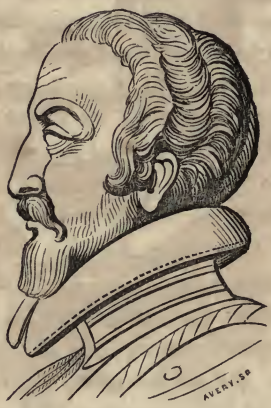


The deer-stealing story, unlike a matter of fact, has grown to be more defined and clear the nearer it approaches our own time. It first commences by traditionary stories loosely put down, and exceedingly inaccurate in detail. Mention is made of a lost ballad satirising Sir Thomas. By and by a Stanza is found; and ultimately we get the

entire ballad, about as scurrilous and worthless a composition as ever forger fixed on a great man. This ballad is evidently made up from the allusions in the first scene of the *Merry Wives of Windsor*, which, as Malone observes, "certainly afford ground for believing that our author, on some account or other, had not the most profound respect for Sir Thomas Lucy. The 'dozen white luces,' however, which *Shallow* is made to commend as 'a good coat,' was not Sir Thomas Lucy's coat of arms." Granting, however, that Shakspere had in his youthful days mixed with "roysterers," which is far from unlikely, the offence of deer-stealing at that time was looked upon in a very different light from that in which we should now view it. The laxity of game-laws then, and the sympathy with which popular feeling regarded the act, re-echoed only the sentiments rendered popular by the constant singing of the Robin Hood ballads; and viewed such adventures much as we should regard the boyish robbing of an orchard. The plays and pomes of the period abound with the expression of similar sentiments. In the play of *The Merry Devil of Edmonton*, mine Host and Sir John the Priest both join in the fun of deer-stealing; the Host declaring, "I'll have a buck till I die, I'll slay a doe while I live." Reputation was not lost by such outbreaks; and Shakspere might have stolen a deer without any serious consequences. It is commonly related at the time as often done. Malone has quoted many passages to prove this; and in Reynolds' *Epigrammasticon*, 1642, occurs the following lines, which are conclusive:

"Harry and I, in youth long since,
Did doughty deeds, but some nonsense:
We read our books, we sang our song,
We stole a deer, *who thought it wrong?*
To cut a purse deserves but hanging,
To steel a deer *deserves but hanging.*"

Shakspere may therefore have stolen a deer; Sir Thomas may have treated the matter a little more seriously than was generally the wont with those who only judged of other's property; but the vindictiveness and ill-feeling of the whole story is the invention of more modern times. Sir Thomas appears to have been an exemplary country gentleman. He died Aug. 18, 1600, and is buried in Charlecote Church, a short distance from the family seat. His effigy, and that of his wife, are sculptured there. They are executed in a masterly manner, and may be considered as careful



portraits. That of the knight has been given by Ireland, but his copy has no resemblance to the original. The cut here engraved is a more careful copy of a finer head than any Justice Shallow could show. That Sir Thomas had an equally fine heart, the epitaph on the black slab in the recess at the back of the tomb will shew. With singular good taste his own name is not mentioned; but his

PLATE X.

CHARLECOTE CHURCH.

PLATE XI.

TOMB OF SIR THOMAS LUCY IN CHARLECOTE CHURCH.

wife's virtues are recorded in the following touching and beautiful inscription:

HERE ENTOMBED LYETH THE LADY JOYCE LUCY, WIFE OF SIR THOMAS LUCY, OF CHERLECOTE, IN THE COUNTY OF WARWICK, KNIGHT, DAUGHTER AND HEIR OF THOMAS ACTON, OF SUTTON, IN THE COUNTY OF WORCESTER, ESQUIER, WHO DEPARTED OUT OF THIS WRETCHED WORLD TO HER HEAVENLY KINGDOME, THE TENTH DAY OF FEBRUARY, IN THE YEAR OF OUR LORD GOD 1595, OF HER AGE LX. AND THREE. ALL THE TIME OF HER LIFE A TRUE AND FAITHFUL SERVANT OF HER GOOD GOD, NEVER DETECTED OF ANY CRIME OR VICE; IN RELIGION MOST SOUND; IN LOVE TO HER HUSBAND MOST FAITHFULL AND TRUE; IN FRIENDSHIP MOST CONSTANT; TO WHAT WAS IN TRUST COMMITTED TO HER MOST SECRET; IN WISDOME EXCELLING; IN GOVERNING OF HER HOUSE, AND BRINGING UP OF YOUTH IN THE FEARE OF GOD THAT DID CONVERSE WITH HER, MOST RARE AND SINGULAR. A GREAT MAINTAINER OF HOSPITALITY; GREATLY ESTEEMED OF HER BETTERS; MISLIKED OF NONE UNLESS OF THE ENVIOUS. WHEN ALL IS SPOKEN THAT CAN BE SAID, A WOMAN SO FURNISHED AND GARNISHED WITH VIRTUE, AS NOT TO BE BETTERED, AND HARDLY TO BE EQUALLED BY ANY. AS SHE LIVED MOST VIRTUOUSLY, SO SHE DYED MOST GODLY. SET DOWN BY HIM THAT BEST DID KNOW WHAT HATH BEEN WRITTEN TO BE TRUE. THOMAS LUCY.

Respected be the memory of Sir Thomas! A boyish outbreak, if rebuked harshly in a moment of irritability, was, we are sure, forgiven and forgotten by Shakspere, whom we know to have been in friendly communication with the family afterwards. The dignity

of a great man's biography should not be broken up by such tales. This deer-stealing story has even become more firmly fixed in an adjoining locality, where we are certain it could not be true. Fulbrooke Park is made the scene of the exploit, and Ireland engraves the keeper's lodge there, in which Shakspere was confined when caught in his lawlessness. The deer-barn at the same place, where Shakspere concealed the venison he stole, is also shewn. Mr. Knight, to whom belongs the merit of investigating clearly the whole of this deer-stealing story, says, "A word or two disposes of this part of this tradition: Fulbrooke Park did not come into the possession of the Lucy family till the grandson of Sir Thomas purchased it in the reign of James I.!"

Passing from all unpleasant reminiscences of Shakspere's residence at Stratford, let us take a quiet walk by the field-path that leads to

ANNE HATHAWAY'S COTTAGE.

By this footway the Poet must have often wandered in the evening to his "lady-love." It is a pleasant walk—a short mile from Stratford. Quiet and luxuriant is the landscape which meets the eye all around: corn-fields, and pasture-land, and snug farms; the quiet, old-fashioned gables of Shottery before; the wood-embosomed houses of Stratford behind; where from among the trees shoots up the elegant spire of one of the most beautiful of our country churches. Shottery abouds with old half-timbered houses; and one now a little road-side inn, called "The Shakspere," is a capital example, and stands beside the field-path at the commencement of the lane leading to Anne's house. Proceeding down this lane, we cross a brook; a few yards farther, and we reach the house. It is a long thatched tenement of timber and plaster, substantially built

PLATE XII.

ANNE HATHAWAY'S COTTAGE, FROM THE GARDEN.

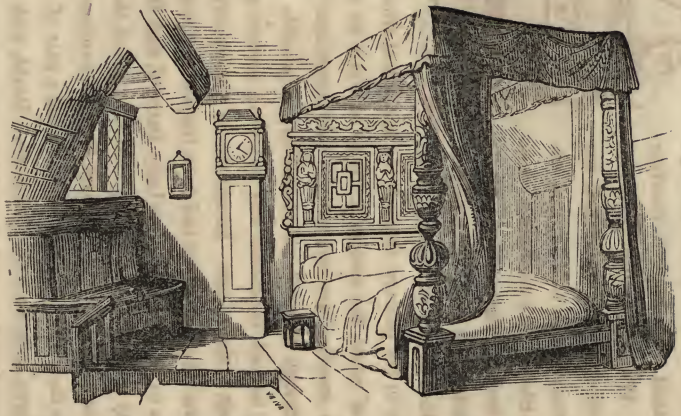
upon a foundation of squared slabs of lias shale, which is a characteristic of the Warwickshire cottages, and is seen in Shakspere's birthplace, as already noted. On looking up at the central chimney, the spectator may be startled at the date which is here engraved. It is cut on stone, and let into the bricks; and simply records the reparation of the house by John Hathaway, who appears to have done much for its comforts, as we shall see. But the house itself has come in for a share of the doubts which have succeeded the credulity of past times, and it has been declared not to be Anne's father's. Mr. Knight has sifted the evidence, and triumphantly disproved the doubt. John Hathaway held property at Shottery in 1543. Richard Hathaway, the father of Anne, was intimate with Shakspere's father, for the latter stood as his bondman in an action at law dated 1576. There is no doubt that the Hathaways held the house here long before; the *purchase* was, however, only effected in 1606. That Anne should be described as "of Stratford" in the marriage-bond is not singular: Shottery is but a hamlet of the parish of Stratford.

This house, like Shakspere's birthplace, is subdivided into three tenements. By referring to our engraving of the exterior from the garden, this will be most clearly understood. The square, compact, and taller half of the building to the reader's left forms one house. The other two are divided by the passage, which runs entirely through the lower half, from the door in front, to which the steps lead, to that seen close to the railings in our back view. This passage serves for both tenements. That to the right on entering consists of one large room below, with a chimney extending the whole width of the house, with an oven and boiler; shewing that this was the principal kitchen when the house was all in one. The door to the left leads

into the parlor, which is here engraved. It is a large, low-roofed room, ceiled with strong beams of timber, and much resembling the

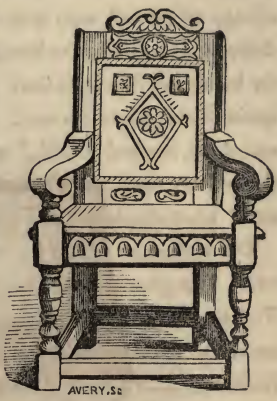
kitchen of Shakspere's birthplace. A "bacon cupboard" of similar construction, is also on the left side of the fire-place, upon the transverse bar of which is cut "I H · E H · I B · 1697," the initials of John Hathaway, his wife Anne, and, it may be, the maker of the door, which has been cut ornamentally. The first two initials and the date are the same as upon the large chimney, which belongs to this room, and which has been already noticed. Upon an old table beneath the window, "M · H" is carved; all indicative of the proprietors. Mr. Knight says: "The Shottery property, which was called Hewland, remained with the descendants of the Hathaways till 1838." The present resident in this central tenement is the granddaughter of John Hathaway Taylor; a relative, whose Bible, dated 1776, still lies on the dresser. He was a man who cared little for relics, or the associations connected with the house, which was then seldom visited. The furniture, and a full service of antique pewter, which had garnished the dresser for many years, in his time disappeared. When Ireland visited this cottage in 1792, he speaks

PLATE XIII



BEDROOM IN ANNE HATHAWAY'S COTTAGE.

of the descendants of the family as "poor and numerous;" and at this time he saw and purchased an old oak chair, which he has engraved in his *Picturesque Views on the Avon*, and which is here copied. He says it was called "Shakspere's courting chair." With a similar desire to please relic-lovers to that which has been already shewn to have once existed in Shakspere's birthplace concerning the chair there, this chair, although long since gone, has a successor dignified by the same name, in an



old settle in the passage through the house, and which has but one old bit of wood, the seat, in it. It is but fair to add, that those who are sceptical are not met by bold assertions of its genuine ness, although there be no denial of its possible claim to that quality; but all credulous and believing persons are allowed the full benefit of their faith. In addition to Shakspere's chair, Ireland was shewn "a purse which had been likewise his, and handed down from him to his granddaughter Lady Barnard, and from her to the Hathaway family," then existing. At the time of the Stratford Jubilee, George, the brother of David Garrick, purchased from the old lady who then lived here, an inkstand and a pair of fringed gloves, said to have been worn by Shakspere. David, with his usual carefulness, purchased no such doubtful ware.

The bed-room over this parlor is ascended by a ladder-like stair and here stands an old carved bedstead, certainly as old as the Shaksperian era. It is elaborately and tastefully executed, and has been handed down as an heir-loom with the house. In Ireland's time, the old woman of the house, who was then upwards of seventy,

declared that she had slept in the bed from her childhood, and was always told it had been there since the house was built. Whether there in Anne's time, or brought there since, it is ancient enough for her or her family to have slept in, and adds an interest to the quaint bed-room in the roof. In a chest beside it is a pillow-case and sheet, marked "E. H.," and ornamented with open-work down the centre; they are of home-spun fabric, the work of "the spinster" when single country girls earned the name.

The back-view of the house is more picturesque than the iron one. The ground rises from the road to a level with the back-door. Tall trees overshadow it, and a rustic stile beside them leads into a meadow, where stands some cottages as old as the home of the Hathaways. There is much to interest the student-lover of the old rural life of England in Shottery.

From the period of Shakspere's marriage to that of his retirement from London, there is nothing to connect him with Stratford and its neighborhood. We must look elsewhere But with the natural love of a true-hearted man, we find that he made his native town *the home* he visited whenever he had the opportunity, and chose for his place to retirement when the busy metropolitan duties he had fulfilled ensured him competence.

NEW PLACE,

the house he had purchased at the early age of thirty-three, he died at that of fifty-two. "He was wont to go to his native country once a year," says Aubrey; and he had so intimately connected himself with Stratford by the purchase of property and other things, that his mind was evidently fixed on that town with an endearing affection through life, and which led him to look towards it as his resting-place. New Place, we are informed, by Dugdale, was

PLATE XIV

ANNE HATHAWAY'S COTTAGE—BACK VIEW.

originally erected by Sir Hugh Clopton, temp. Henry VII. It was, he says, "a fair house, built of brick and timber." It was sold to the Underhill family, and was purchased from them by Shakspere in 1597, who having repaired and modelled it to his own mind, changed the name to New Place, which it retained until its demolition. Shakspere, by his will, gave it to his daughter, Mrs. Hall, for her life, and then to her daughter Elizabeth, afterwards Lady Barnard. On her death it was sold to Sir Edward Walker, whose only daughter marrying Sir John Clopton, it again came into the hands of its ancient possessors. Sir John gave it to his younger son, Sir Hugh, who resided in it during the latter part of his life, and died there in Dec. 1751. By him the mansion was repaired, and a modern front built to it; and here, in 1742, he entertained Macklin, Garrick, and Dr. Delany, beneath the mulberry-tree which Shakspere had planted in the garden. By Sir Hugh's son-in-law the mansion was sold, in 1753, to the Rev. F. Gastrell, a man of unhappy temper, who being annoyed by visitors requesting to see the mulbery-tree' ruthlessly cut it down in 1756, to save himself the trouble of shewing it. This rendered him exceedingly unpopular in the town, and he resided there but seldom; but the house being rated as if he constantly lived there, in a fit of ill-humor, he declared that *that* house should never be assessed again,— he pulled it down, sold the materials, and left the town universally execrated.

There are no views of the house as it was in Shakspere's time. The view engraved so frequently is an imposition. Malone first published it, "from an ancient survey," in which it is not stated to represent New Place, or any other place in particular. He ordered the discoverer of this survey, Mr. Jordan of Stratford, to add the arms of Shakspere over the door, because "they were likely to have been there!" and to add "neat wooden pales" in front. To which liberal direction Jordan added the porch! and so originated this

authentic picture. A view of New Place, as altered by Sir Hugh Clopton, and as it appeared previous to its demolition, may be seen in Mr. R. B. Wheeler's "History of Stratford-on-Avon." Not a feature of the ancient Shaksperian residence had then been suffere to remain.

In the garden of Mr. Hunt, to whose family Mrs. Gastrell sold the site of New Place in 1775, are two fragments of the house. One is a stone lintel; the other, a portion of sculpture, in stone also, which may have been placed over a door. It is ornamented with a shield, but the bearings cannot now be distinguished, owing to decay. On each side are groups of flowers, also much injured by time.

It is traditionally reported that the White Lion Inn was built from the materials of New Place. The panelling of an entire room was fitted up in the parlor of the Falcon Inn opposite, where it still remains. It exhibits a series of square sunk panels, covering the entire walls, the upper row being elongated, with a plain cornice aud dentals above. From the similarity of the panel and cornice upon which the portrait of Shakspere is painted, already spoken of as standing in his birth-room, and the tradition that it was brought from the White Lion Inn, it may have been also a part of the decoration of New Place when it was last "repaired and beautified."

There is another and apparently genuine relic of New Place at present in the possession of the Court family, who own Shakspere's house. It is a square of glass, measuring 9 inches by 7, in which a circular piece is leaded, having the letters "W. A. S.," for Wil-

liam and Ann Shakspere, tied in "a true lovers knot," and the date, 1615, the year before the Poet's death, beneath. A relative of the late Mrs. Court, whose ancestor had been employed to pull down New Place, had saved this square of glass, but attached little value to it. He gave it to her, but she had an honest dislike to the many pretenders to relics, and never shewed this glass unless it was expressly requested by the few who had heard of it. She told her story simply, made no comments and urged no belief. The letters and figures are certainly characteristic; they are painted in dark brown outline, tinted with yellow. The border is also yellow. The lead is decayed, and the glass loose. It altogether appears to be as genuine a relic as any that have been offered. It has not been engraved before. We have now but to visit

THE TOMB OF SHAKSPERE

in the chancel of the beautiful church of Stratford. It is placed

against a blank window, on the left of the spectator as he faces the altar. How soon it was erected after the Poet's death, we cannot confidently say; but that it was before 1623 we can ascertain from Leonard Digges verses prefixed to the first edition of the Poet's works. A half-length figure of him is placed in a niche, above is his arms; on each side of which are seated cherubs, one holding an inverted torch, with a skull beside him, the other a spade; on the apex above is another skull. Beneath the cushion on which the Poet is writing is inscribed:

JVDICIO PYLIVM, GENIO SOCRATEM ARTE MARONEM,
TERRA TEGIT POPVLVS MÆRET, OLYMPVS HABET.

STAY, PASSENGER; WHY GOEST THOU BY SO FAST?
READ, IF THOV CANST, WHOM ENVIOVS DEATH HATH PLAST
WTHIN THIS MONVMENT: SHAKSPEARE, WITH WHOME
QVICK NATVRE DIDE; WHOSE NAME DOTH DECK YS. TOMBE
FAR MORE THEN COST; SITH ALL YT. HE HATH WRITT
LEAVES LIVING ART BVT PAGE TO SERVE HIS WITT.

Obiit. Ano. Doi. 1616
Ætatis 53. Die 23. Ap.

The half-length effigy of Shakspere was originally painted after nature. The eyes were a light hazel; the hair and beard auburn. The dress was a scarlet doublet slashed on the breast, over which was a loose black gown without sleeves. The upper part of the cushion was crimson, the lower green; the cord which bound it and the tassels were gilt. John Ward, grandfather of the Kembles, caused the tomb to be repaired and the original colors restored in 1748, from the profits of the performance of *Othello*. In 1793, Malone, in an evil hour, gained permission to paint it white; and also the effigy of Shakspere's friend, John Combe, who lies beside the altar. Mr. Knight has most justly stigmatised this act as one

of "unscrupulous insolence." Certainly Malone was at much pains to write himself down an ass.

We learn from Dugdale's correspondence, that the sculptor of this monument was Gerard Johnson. His work has been subjected to much criticism, particularly by such as are anxious to have Shakspere not only a great poet, but a handsome man. This bust does not please them. Mr. Skottowe declares that it "is not only at variance with the tradition of Shakspere's appearance having been prepossessing, but irreconcilable with the belief of its ever having borne a striking resemblance to any human being." A most sweeping conclusion, against which most modern authors and artists have arrayed themselves. It is a curious fact that Martin Droeshout's portrait prefixed to the folio of 1623, and beneath which, Ben Johnson has affixed verses attesting its accuracy, and which all his "fellows" who aided in this edition as well as others who knew and loved the man could also confirm, bears a decided similarity to this bust. Marshall seems to have depended on the same authority for the portrait he engraved for the edition of Shakspere's poems in 1640. All agree in one striking feature; the noble forehead and quiet unostentatious kindly expression of feature which must have belonged to "the gentle Shakspere." These early artists appear to have been literal copyists, and the bust at Stratford is the best, and I incline to think the only authority to be depended on. It was probably cut from a cast taken after death; and it is remarkable that it stands a good test phrenologically as if it had been adapted to the Poet—a singular instance of its truth. Another corroborative proof exists in what has been objected to as inaccurate, the length of the upper lip; but Sir Walter Scott, whose intellect most nearly approached the Poet, had the same feature and the same commanding head. The ghastly white paint upon the bust, the high position it occupies in the church, and the bad light that there falls on it, hinders

the due appreciation of its merits. The features are regular, nay, handsome and intelligent; but it is evident that such a head depended on its living expression, and that then it must have been eminently gentle and prepossessing. The lower part of the face, though inclined to be fleshy, does not injure the features, which are all delicately formed, and the side-view of the head is very fine; a careful copy adorns our title-page. An intent study of this bust enforces the belief, that all the manifold peculiarities of feature so characteristic of the Poet, and which no *chance* could have originated, and no theory account for, must have resulted from its being a transcript of the Man; one that has received the confirmation of his own living relatives and friends, the best and only portrait to be now relied on.

The gravestones of the Shakspere family lie in a row in front of the altar-rails, upon the second step leading to it. His wife's is immediately beneath his tomb. It is a flat stone, the surface injured by time, having a small brass plate let in it with this inscription: here given literally, as are all the other inscriptions. They have been incorrectly printed in most instances.

HERE LYETH INTERRED THE BODY OF ANNE WIFE OF WILLIAM SHAKSPEARE. WHO DEPTED THIS LIFE THE 6 DAY OF AVG: 1623. BEING OF THE AGE OF 67 YEARES:

Vbera tu mater, tu lac vitamq, dedisti,
Væ mihi pro tanto munere Saxa dabo,
Quam mallem amoveat lapidem bonus Angel' ore'
Exeat Christi corpus imago tua;
Sed nil vota valent, venias cito Christe, resurget,
Clausa licet tumulo mater, et estra petet.

HEERE LYETH Y^{E}. BODY OF SVSANNA WIFE TO JOHN HALL GENT: Y^{E}. DAVGHTER OF WILLIAM SHAKESPEARE, GENT: SHEE DECEASED Y^{E}. 11th. OF JVLY, A^{O}. 1649, AGED · 66

Witty above her sexe, but that's not all,
Wise to Salvation was good Mistriss Hall,
Something of Shakespeare was in that, but this,
Wholy of him with whom she's now in bliss.

Then, Passenger, ha'st ne're a teare,
To weepe with her that wept with all?
That wept, yet set herself to chere
Them up with comforts cordiall.
Her love shall live, her mercy spread,
When thou ha'st ne're a teare to shed.

HEERE LYETH Y^{E}. BODY OF JOHN HALL, GENT: HE MARR: SVSANNA, Y^{E}. DAVGHTER & co-heire OF WILL SHAKESPEARE, GENT. HEE DECEASED NOVE^{R}. 25. A^{O}. 1635. AGED 60.

Hallius hic situs est medica celeberimus arte,
Expectans regni gaudia læta Dei.
Dignus erat meritis qui Nestora vinceret annis
In terris omnes, sed rapit æqua dies;
Ne tumulo, quid desit adest fidissima conjux,
Et vitæ Comitem nunc quoq; mortis habet.

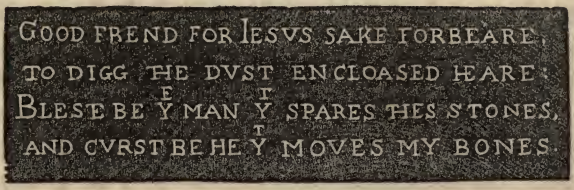
GRAVESTONES OF THE SHAKSPERE FAMILY.

HEERE RESTETH Y^E^ BODY OF THOMAS
NASHE, ESQ. HE. MAR. ELIZABETH, THE
DAVG: & HEIRE OF JOHN . HALLE, GENT.
HE DIED APRILL. 4. A. 1647. AGED 53.

Fata manent cmnes, hunc non virtute carentem
vt neq divitiis abstulit atra dies.
Abstulit, et referet lux ultima, siste viator,
si peritura paras, per male parta peris.

GOOD FREND FOR IESVS SAKE FORBEARE,
TO DIGG THE DVST ENCLOASED HEARE:
BLESTE BE Y^E^ MAN Y^T^ SPARES THES STONES,
AND CVRST BE HE Y^T^ MOVES MY BONES

Next comes that placed over the body of the Poet. It is right here to state that the four lines upon it have been generally printed with an absurd mixture of great and small letters: it is here carefully reduced from a rubbing taken on the stone. The only peculiarity it possesses over ordinary inscriptions is the



abbreviation for the word *that*, and the grouping together of some of the letters after the fashion of a monogram. Other instances of similar usages are common in inscriptions of the same age. There is a traditionary story, bearing date 1693, which says, "His wife and daughters did earnestly desire to be laid in the same grave with him," but that "not one for fear of the curse above said dare touch his gravestone."

Next to that of Shakspere lies a stone commemorating the resting-place of Thomas Nash, who married the only daughter of the Poet's daughter Susanna; this lady afterwards married Sir John Barnard, and died at Abington, near Northampton, in 1670, in whom the direct line of the Poet's issue ceased. Dr. John Hall, her father, lies next; and last comes Susanna, his wife. The whole of the rhyming part of her epitaph had been obliterated, and upon the place was cut an inscription to the memory of one Richard Watts. This has in its turn been erased, and the original inscription restored by lowering the surface of the stone and recutting the letters. The tombs of Hall and Nash have also been renovated by deepening the letters and recutting the armorial bearings, which has been done

under the judicious and careful superintendence of R. B. Wheler, Esq., of Stratford, and the sole expense of the Rev. W. Harness, whose public-spirited and honorable act deserves as much praise as Malone's miserable meddling does reprobation.

Such are the relics, genuine and supposititious, and the localities which connect themselves with the history of "the world's Poet" at Stratford. It has been the object of the author of this unpretending hand-book to collect, engrave and describe *all* that could be found, and which no work of greater pretensions has yet done so completely. The drawings have all been placed upon the wood by his own hand, and engraved under his superintendence. Several visits to Stratford have enabled him to obtain many drawings and many facts of a local character not elsewhere set down. In this world of change and fancied improvement such records may be useful, particularly when they are connected with one who has most honored his native land by his writings, and of whom Englishmen have most reason to be proud!

> "Triumph, my Britain! thou hast one to show,
> To whom all scenes of Europe homage owe.
> He was not of an age, but for all time;
> And all the Muses still were in their prime,
> When, like Apollo, he came forth to warm
> Our ears, or like a Mercury to charm.
> Nature herself was proud of his designs,
> And joy'd to wear the dressing of his lines."
>
> B. JONSON

PROSPECTUS.

THE subscriber having, by a train of fortunate circumstances, become possessed of all the original one hundred copper-plates of Boydell's folio Illustrations of Shakspeare, and believing

"*How came they here?*—It has been intimated to us that the original plates of Boydell's large Illustrations of Shakspeare are in the possession of a gentleman of this city, who is having them retouched, with the intention of publishing an edition of them. We very much doubt the truth of the intimation, as the plates, weighing near two tons, cost the Boydells over a million of dollars. If the plates were here, they would be a great curiosity and treasure, but it will be a greater curiosity if any *Shakspeare humbug* can be played upon the Yankees at this late day." —*The Sun, Jan. 6th.*

THE SHAKSPEARE PLATES.

"*To the Editor of the Sun.* Dear Sir:—Observing a paragraph respecting the Boydell Shakspeare Plates, I think it my duty (knowing the fact) to inform you the plates are the original, and were sent to this country about four years since, and were purchased by Dr. Spooner, who is having them recut at an enormous expense. The first cost, Mr. Boydell informs us in the preface of the work, was over five millions of dollars, including the original paintings they were engraved from. I have no interest in this statement but the dissemination of truth. Dr. Spooner bought the splendid copy of proof impressions at the sale of the late Ithiel Town, to have them recut from. Yours, respectfully,

TALBOT WATTS."

"*Many Artists.*—Any one who is in possession of the copper-plates, containing the engravings of what was called the Shakspeare Gallery, has the identical plates belonging to Alderman Boydell. How they got here we know not, but there was only this gallery—this series of pictures published."—*Sunday Times and Noah's Weekly Messenger, Jan. 9th.*

"*Many Artists*, consider that the report relative to Boydell's Shakspeare Gallery being at present in this country, must be meant to humbug the community. It is no doubt true. All the plates have been purchased, are here, and are in process of being retouched by the engraver,

that he would render the public a service by restoring them to their original beauty, applied himself with diligence to effect this object. As a work of art, in design, in execution, in unlimited outlay of time and money, in the employment of the best talent in Great Britain, and in the patronage and cordial support of the king,

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We saw one of the retouched plates, which looked nearly as good as a proof print. We understood the owner to say he had 100 plates; and they can be no other than Boydell's mammoth work."—*Sunday Times and Noah's Weekly Messenger, Jan. 16th.*

a *From the Commercial Advertiser, Feb.* 1.

"A Curious Piece of History.—About the year 1785, Alderman J. Boydell, of London, conceived the project of establishing a 'Shakspeare Gallery,' upon a scale of grandeur and magnificence which should be in accordance with the fame of the poet, and, at the same time, reflect honor upon the state of the arts in Great Britain and throughout the world Mr. Boydell was at this time a man of great wealth and influence, and a patron of the fine arts, being an engraver himself, and having accumulated his fortune mostly by dealings in works of that character.

He advertised for designs from artists throughout Great Britain, and paid a guinea for every one submitted, whether accepted or not; and for every one accepted by the committee, a prize of one hundred guineas. The committee for selecting these designs was composed of five eminent artists, Boydell himself being the president. The first painters of the age were then employed to paint these pictures, among whom were Sir Joshua Reynolds, Sir Benjamin West, Fuseli, Romney, Northcote, Smirke, Sir William Beechy and Opie.

Allan Cunningham, in his 'Lives of Eminent British Artists,' mentions that Sir Joshua Reynolds was at first opposed to Boydell's project as impracticable on such an immense scale, and Boydell, to gain his approbation and assistance, privately sent him a letter enclosing a £1000 Bank of England note, and requesting him to paint two pictures at his own price. What sum was eventually paid by Boydell for these pictures was never known. A magnificent building was erected in Pall Mall to exhibit this immense collection, called the Shakspeare Gallery, and was for a long time the pride of London.

The first engravers of England were employed to transfer these gems

nobility and gentry of England, Boydell's Illustrations of Shakspeare stands pre-eminent and wholly unrivalled.[a]

After having finished a number of the plates, the most worn and difficult to be restored, and taken proofs from them, all the most distinguished artists, engravers, and connoisseurs, in

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to copper, and such artists as Sharp, Bartolozzi, Earlom, Thew, Simon, Middiman, Watson, Fyttler, Wilson, and many others, exerted their talents for years in this great work. In some instances the labor of more than five years was expended on a single plate, and proof impressions were taken for subscribers at almost every stage of the work. At length in 1803, after nearly twenty years, the work was completed. The price fixed (which was never reduced) was two guineas each, for the first 300 impressions, and the subscription list was then filled up at one guinea each, or one hundred guineas a set, of one hundred plates.

Besides these subscriptions, large donations were made by many of the noblemen of England, to encourage the undertaking and to enable Boydell to meet his enormous outlay. The cost of the whole work, from the commencement, is said to have been more than one million pounds sterling; and although the projector was a wealthy man when he commenced it, he died soon after its completion, a bankrupt to the amount, it is said, of £250,000.

After these plates were issued, Boydell petitioned Parliament to allow him to dispose of his gallery of paintings by a lottery. The petition was granted, and the whole collection was thus disposed of. One of the finest of these pictures, King Lear, by Sir Benjamin West, is now in the Boston Athenæum.

One fact in relation to these plates gives great value to them. All the principal historical characters are genuine portraits of the persons represented in the play; every picture-gallery and old castle in England was ransacked to furnish these portraits.

After a certain number of copies had been taken from the plates they were laid aside, some of them having been worn but little, while others required much labor to restore them to their original beauty. A few copies of the work have been brought to this country at different times, and are now to be found in the hands of amateurs, and in public libraries. Many of the single prints have been sold in this city at from 15 to 25 dollars each. But it is now almost impossible to procure them at any price,

the city of New York, were invited to examine and scrutinize the work, and to compare critically these proofs with the best copies in America, some of which were engraver's proofs before the letter. The result of this trial has been most satisfactory; and the subscriber has, upon their decision, and by the advice of his friends and the

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and nothing but the occasional breaking up of a public, or extensive private library, gives any opportunity of procuring them.

By some means which cannot now be accounted for, all the plates have found their way to this country, and the one hundred, weighing nearly 4000 pounds, have been purchased by Dr. S. Spooner, of this city. This gentleman, who has long been conversant with works of art, has been for many months silently but steadily pushing on the work of restoring the plates, and has been peculiarly fortunate in securing the services of Mr George Parker, an engraver of no ordinary merit. It is a little singular that this gentleman was a pupil of the celebrated "Thew," when the latter was engaged on these same plates originally, and as Thew was considered almost the inventor of the art of stipple engraving, it will be seen that there is every reason to suppose Mr. Parker well qualified to do justice to the work. Dr. Spooner spares no pains or money in the prosecution of the labor, and has succeeded in restoring a number of the plates to such perfection that proofs from them cannot be distinguished from the original impressions. Some two years will be consumed in accomplishing the entire restoration and publication, and although he will be obliged to expend a large sum of money, there can be no doubt that he will be compensated by the admirers of the arts in the United States."

From the Home Journal, Feb. 14.

THE FINE ARTS IN AMERICA.

"Something more than fifty years ago, England imported from France, Holland, Germany, and other portions of Europe, almost all the specimens of good engraving to be found in that kingdom. By the exertions of a single individual, aided by national taste and patronage, in less than twenty years this trade was entirely changed, and Great Britain supplied for a length of time, the rest of the civilized world with almost all that is beautiful and meritorious, in this branch of the Fine Arts. Napoleon, with his strong arm, and bold policy, tore from European kings and no-

lovers of the Fine Arts, determined to push the work to its entire completion as rapidly as the necessity for accuracy and care will admit.[b]

To those who may not be acquainted with this great work, the subscriber begs leave to say that it contains 100 plates, all of which are perfect studies, having from ten to twenty full-length fig-

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bles, all those monuments of genius and cultivation, with which peace had enriched their palaces and castles: and, while these trophies still adorned the walls of the Louvre, with characteristic sagacity, he took measures to have these beautiful paintings transferred to copper, by the first artists of the age. This was the first check which England and English artists experienced in the growing monopoly of their own burines. But during this harvest of British engravers, *one* monument was erected to the glory of the Arts in England, by John Boydell, afterwards Lord Mayor of London, which no subsequent efforts of genius or wealth seem at all likely to eclipse or rival. Selecting a subject which belongs to, and equally interests the whole civilized world, he lavished millions of dollars upon a work, which no individual, or even government, will ever again undertake to duplicate. Thirty-two painters, and thirty engravers, were employed with a princely liberality; and all that wealth, perseverance, enthusiasm, and a kingly patronage, could do, was done in twenty years' labor, to produce that magnificent work, *Boydell's One Hundred Illustrations of Shakspeare.*

But the author of this immense undertaking, although he placed his name among the highest on the list, as a noble patron of the Arts, and gave an energetic and powerful impulse to the cultivation of those Arts, which will never be lost or forgotten, yet, in doing it, he beggared himself, and died in 1804, at the age of 85, almost broken-hearted at not being able to bestow upon the British public his immense gallery of paintings as a gift worthy of their acception.

Immediately after Boydell's death, this whole collection of pictures, was scattered over the world—but one of them, it is believed, ever finding its way to America; and that can be seen in the Boston Athenæum But the *copper-plates*, upon which all these paintings have been so accurately and so beautifully copied, after having been suffered to lie idle for many years, have at last caught the spirit of emigration, have crossed the Atlantic, been landed in this city; and having fallen into the hands of Dr. Spooner, who, knowing how to appreciate them, they will, under

ures in the foreground, most of which are genuine portraits, in every variety of grouping and composition, and every human passion faithfully delineated, forming a series of the most original pictures ever executed. It is also believed that nothing can be done that will have so great a tendency to cultivate a taste for the fine arts, in our country,

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the burine of Parker and other artists, in the course of eighteen months, be fully restored to all their former beauty. A portion of them are already finished; and we have compared proofs from those completed with a fine copy of the work struck by Boydell, and which was the property of the late Ithiel Town, of New Haven; and the most skilful connoisseur in such matters cannot detect the least difference between the two.

It certainly must be considered a fortunate circumstance that the American public are now to reap the advantage of the great original outlay on this work; and although some $30,000 will necessarily be expended upon it by its present owner, yet the copies will be offered to subscribers at so low a price as will enable every gentleman who possesses a *library*, to add a set of these fine illustrations to it, and which will do much towards cultivating a taste for the Fine Arts on this side of the Atlantic.

Thus, whilst the van of our nation is marching boldly across the continent, carrying the blessings of civilization, and a free government, to the shores of the Pacific, the great masses of the Anglo-Saxon race—who swarm our eastern cities, are scattered along the vallies of our noble rivers, and the borders of our great lakes—will be steadily and constantly making progress in all the Arts and Sciences, which have heretofore enriched and refined the inhabitants of Europe; and a few centuries hence will find America great in her population, great in her productions and resources, and great in all the refinements of society and taste, without the vices and miseries, which degrade and stultify the nations of the old world."

From the Courier and Enquirer, March 2d.

"The Cost of the Shakspeare Gallery.—It has been a maxim with the prudent, calculating portion of mankind, "that a thing is worth what it will sell for." Grant it. What, then, did the works of William Shakspeare sell for in 1596, when they came fresh from the mind and

as a general circulation of these splendid prints, illustrating as they do the genius of the great poet, and emanating from the most distinguished British artists, as Sir Joshua Reynolds, Sir Benjamin West, Sir William Beechy, Fuseli, Romney, Northcote, Westall, Smirke, Opie, as painters; and Sharpe, Bartolozzi, Earlom, Thew, Si-

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hand of that wonderfully gifted man?—Ten pounds ten shillings, or less than $60 each, is about the average of what he realized for his plays! And was this amount equal to their real and intrinsic value? Yet it was all they *sold* for. But there is another way, in which this time-serving standard may be applied, which will startle even the rankest matter-of-fact calculator that ever "pshawed" at the poetry of Milton, or shook his wise head at the beautiful ravings of Ossian. What amount of good hard dollars has *ever* been received for Shakspeare's works throughout the civilized world, from the year 1591 to the present moment? Not *less*, we presume, than ten millions of dollars! Of course, we hold it to be right that an individual is entitled to credit, for the creations of his own brain in all their various illustrated forms, and if so, Shakspeare must have the honor and credit of all those beautiful *Illustrations*, for the painting, engraving, and printing of which Alderman Boydell, of London, paid over *two millions of dollars.*

Chalmers, in his Biog. Dictionary, says: "The services of Boydell were universally appreciated. He was eulogized even from the pulpit for his zeal in making the fine arts subservient to the cause of religion. Such was the enormous cost of his favorite project, the *Shakspeare Gallery*, which he had intended to have presented to the city of London, as a lasting monument of his love of the fine arts,—that he became inextricably involved in difficulties, and petitioned and obtained from Parliament an act to enable him to dispose of his Gallery by Lottery." He lived till the last ticket was disposed of, and died on the 12th day of Dec., 1804, at the advanced age of 85 years, his death being hastened, as is asserted by his son, Mr. William Boydell, by the chagrin he experienced at being compelled to dispose of the *Shakespeare Gallery*, contrary to his cherished designs. This gentleman further declares that the entire cost of the Shakspeare Gallery—the buildings, designs, paintings, copper plates, &c.—was rising £1,000,000 sterling.

The copper-plates here spoken of, have been purchased and sent to the United States, and are all to be restored to their former beauty,

mon, Middiman, Watson, Fyttler, Wilson, and many others, as engravers. We have few public galleries of paintings, and must therefore mostly form our taste for this branch of the fine arts, from engravings; and these plates are fit to grace the drawing room or portfolio of any gentleman. Nothing, it is conceded, has a greater

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without in the least changing their character of originality, or altering a single line. A portion of them are already completed, and experienced critics in such matters tell us, that the proof impressions from the restored plates, are fully equal to the original, taken by Boydell himself, before his death.

The effect of the publication of this magnificent work in America, must be to increase the love of the fine arts, and greatly to improve and extend a correct and cultivated taste throughout the United States. With this view, every gentleman who owns a library can possess himself of a copy of these beautiful *illustrations*, which, in themselves, are almost a necessary accompaniment to the works of Shakspeare, and with them forms the best and most perfect library of human nature, and the human heart, with the exception of the Bible, that ever *has* or ever *will* be written."

From the Morning Star, March 18th.

"ALDERMAN BOYDELL'S GALLERY.—The admirers of Shakspeare will remember, that the late Alderman Boydell, of London, published what was called the Shakspeare Gallery, at an expense of a million of dollars. The Paintings and Engravings were exquisitely finished. Many of the characters in the historical plays were from original portraits. Our readers will be pleased to learn that the whole gallery consisting of 100 Copper Plates, is in possession of Doctor Spooner of this city, who last evening exhibited them to a number of artists and literary men. The Doctor will, at a great expense, have all the plates retouched."

From the Commercial Advertiser, March 18th.

"THE BOYDELL PICTURES.—There was a meeting, last evening, at the house of Dr. Spooner, in Liberty-street, for the purpose of critically examining the copper-plates of Boydell's Illustrations of Shakspeare, and comparing proofs taken from the restored plates, with Town's proof copy, struck by Boydell himself. We learn that more than a hundred invitations were issued to artists, engravers, connoisseurs, and literary men.

tendency to refine the mind, than the cultivation of the fine arts, and it certainly adds greatly to our pleasure. If the subscriber can be instrumental in assisting to cultivate the growing taste for the fine arts, he will not consider his undertaking fruitless, even though he should fail in reaping the pecuniary recompense, which he

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The meeting was well attended, especially by artists and engravers, who have taken great interest in the work. But one opinion was expressed, that the restoration of the work thus far has been completely successful, and that the proofs from the restored plates are fully equal to the original first impressions.

Dr. Spooner had all the copper-plates arranged for the inspection of the curious. The examination of several plates now in the process of restoration is very interesting. Every line in the plates is re-cut with the graver. This is certainly a work of great magnitude, and it is to be hoped that the enterprising owner will be seconded in his efforts by a liberal patronage of this magnificent work.

Dr. Spooner keeps open house on Saturday and Monday, and invites all who feel interested to call and examine the engravings."

From the Courier and Enquirer, March 20th.

"Interesting works of art.—We have already stated that the original plates of Boydell's *Illustrations of Shakspeare* have been procured by Dr. Spooner, of this city, and brought hither. Efforts have been in progress for some time past for their restoration, and they are now, we are happy to say, completed, and prove to be completely successful. Proofs have been taken from them, and carefully compared by some of our best artists with the original engravings struck by Boydell himself from the same plates, and we believe we are justified in saying that they were unanimously pronounced fully equal to the London work, as issued in 1806.

These engravings have long enjoyed a reputation as being the finest by far ever made in illustration of the world's greatest poet; and as they have become very rare, it is a matter of no small interest that the plates should have been restored, and the faculty thus acquired of multiplying these splendid pictures.

Dr. Spooner has been strongly urged to continue his efforts in this matter, and to push the work to a speedy completion. We cannot doubt

trusts a liberal public will feel willing to bestow upon a project of this nature, involving as it does a very heavy outlay of capital in the commencement, and much risk of loss in its prosecution.

The subscriber pledges himself to spare no efforts or expense in perfecting the work, and making it in every way worthy of its magnitude,

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that it will prove eminently successful, and that he will find himself abundantly repaid for the heavy outlay of money, and the still heavier expenditure of labor, which he has incurred. The enterprise is one which must enlist the sympathies of every cultivated person: and it cannot fail to meet a hearty welcome from the entire literary community."

From the Express, March 21st.

"Boydell's celebrated Illustrations of Shakspeare have been purchased by Dr. Spooner, of this city, and are now here. He has succeeded, wonderful to relate, in restoring these valuable plates, so as to afford proof impressions, almost, if not quite, equal, in freshness, distinctness and effect, to the originals. We are aware that this will seem, to those of our readers who have seen Moon's impressions, a hard thing to believe, but it is the opinion of some of our best artists. Such an enterprise as this should be well sustained by all lovers of high art, and we learn that an opportunity will be given shortly, it being the object and intention of Dr. Spooner to publish the whole series by subscription ere long."

From the Home Journal, March 25th.

"The Fine Arts.—We have never been more strongly impressed with the truth of the old proverb in relation to perseverance, than at the "recherche" entertainment, given by Dr. Spooner, to some eighty or a hundred artists, engravers, and literary gentlemen, on Thursday evening last. It is true that the "good things of this life" were not wanting; and if any went for the mere purpose of tasting the "*bivalves*," or of imbibing a glass of good Madeira, or sparkling Champagne, they were not disappointed. But we believe that, like ourselves, the pleasure of the entertainment to all, arose from the rare opportunity of closely inspecting that wonder of talent, perseverance, and triumph of the engraver's art, exhibited in the "*One Hundred Shakspeare Plates*," which are so justly becoming famous in this city. It is pleasant to look at a beautiful engraving; but how few persons, in doing so, understand or appreciate

and of the subjects illustrated. He proposes to publish the work in monthly parts of two or more plates each, at the unprecedented low price of one dollar per plate, to subscribers. Boydell's subscription price was two guineas ($10) per plate, for the first 300 proofs, and one guinea per plate, for the prints; besides, many noblemen and

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the patient toil and skilful protracted labor bestowed upon the plate, by the artist. It is not mere manual labor; but skill, caution, and care must all be constantly exercised to their fullest extent; the slightest mistake being almost fatal to the perfection of the work. The Boydell Shakspeare Plates employed over thirty engravers, for many years, in their execution; and the cost of the work can be best understood by the knowledge of the fact, that one of the plates has had over six years of labor bestowed upon it. The style of engraving is a compound of the stipple and line, and, as some of the designs and finish are superior to others—the latter having been most printed from, are, of course, most worn; and it was of these plates, which have been first commenced upon by the doctor, that nearly all the engravers in this country pronounced it impossible to effect a perfect restoration, without changing the character of the work, or, by preserving it, involve an expenditure of something like a hundred thousand dollars. But Dr. Spooner, with a perseverance worthy of great praise, has surmounted all difficulties, and overcome all doubts, and the examination of the restored plates, on Thursday evening, by artists, engravers, and those best capable of judging of the work, has resulted in the full conviction, freely expressed, that the proofs from the restored plates are fully equal to the original and first impressions, when they came fresh from the hands of Alderman Boydell.

In effecting this restoration, every line, however minute, has to be re-cut or deepened, and then "bit up" with acids, until the work is wrought up as high as is desired, and it is then "proved." This process is repeated with great care, in some instances, five or six times, or until the plate is brought up to its original state. It is certainly very fortunate that the services of Mr. Parker, who was a pupil of "Thew's," has been secured for this work; for, aside from his knowledge of the art, and his skill in this particular branch of it, his early connection with the engravers of these plates, imparts a kind of national pride and enthusiasm to his labors, which ensures, and has so far effected, complete success in the undertaking.

others made handsome donations, in addition to their subscriptions, to encourage the work; and yet he failed for the enormous sum of two hundred and fifty thousand pounds sterling. During the lifetime of the Boydells it was never sold for less than one hundred guineas per set. Some of the proofs in former years have brought at pub-

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That the publication of this great work in the United States, under such favorable auspices, will be of immense benefit to the progress of the Arts, cannot be doubted; and we wish the Doctor all the success which his enterprise deserves; and as it is now acknowledged by all, that the engravings will be equal to the first proofs, we cannot consider the expense attending it too great an outlay for so important an undertaking; and lovers of the fine arts, amateurs, admirers of Shakspeare, owners of private, and managers of public libraries, and gentlemen of fortune, must all feel a deep interest in encouraging and patronizing this magnificent work."

From the Sunday Times and Noah's Weekly Messenger, March 26.

"THE BOYDELL GALLERY.—Dr. Spooner's collection of the Shakspeare Gallery has excited considerable attention among amateurs and professional men. He has all the original plates of the entire Gallery, and has succeeded in restoring them, so as to obtain valuable proof impressions This enterprise should be sustained by the patrons of the fine arts throughout the Union. The collection is a splendid one."

From the New York Tribune, March 25th, 1848.

"BOYDELL'S SHAKSPEARE GALLERY.—We looked in at Dr. Spooner's, 106 Liberty-street, yesterday to observe the success of an attempt now in progress, in our city, to renovate the plates of the famous Boydell's Shakspeare. These plates, one hundred in number, and of the largest size, were got up at an enormous cost; designers, painters, and engravers, having been engaged at the most prodigal rates, and the whole artistic talent of Great Britain laid under contribution to produce a gallery worthy of Shakspeare. The whole was issued at some $500 for the series, and the plates were in due time worn to dimness and comparative worthlessness by the demand for impressions. Having been purchased by an American, a daring and costly effort has been made to restore them to their pristine sharpness of outline and vigor of expres-

lic sales, fifteen guineas each in London, and twenty-five dollars in New York.

The work will be printed on thick linen paper, 24 by 30 inches, weighing 140 lbs. to the ream. Each print will be accompanied with a stereotype letter-press description of the same, with quotations from the text which it illustrates,

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sion, and, in the judgment of our artists and connoisseurs, with complete success. Eight of the plates have been renovated, and their impressions are fully equal to the earliest proofs. As what has been done may again be, this triumph is of the first importance to the world of Art An American edition of the Shakspeare Gallery will in due time be issued."

From the Evening Post, March 28th.

"DR. SPOONER'S RESTORATION OF BOYDELL'S SHAKSPEARE GALLERY.—Dr. Spooner, of this city, is engaged in a very successful attempt to restore the worn-out plates of Boydell's Illustrations of Shakspeare.—There are one hundred of these plates, of a very large size, forming a most sumptuous work. The designs were furnished by the best artists of England, at the time when West was in his prime. They comprise many by West himself, some by Northcote, some of the remarkable conceptions of Fuseli, and various other eminent artists—the price was a hundred guineas. The old plates have been purchased by Dr. Spooner, who has already restored five or six of them, so perfectly that the impressions appear like proofs, and compare very accurately with the early proofs.

We shall be glad to see an American edition of the Shakspeare Gallery, rivalling in beauty the original London edition."

CERTIFICATES.

"We, the undersigned, having examined some of the ORIGINAL copperplates of 'BOYDELL'S ILLUSTRATIONS OF SHAKSPEARE,' and compared the proofs taken from them by Boydell himself, with those taken by DR. S. SPOONER, within the last few weeks, from a number of the plates restored by him, give it as our deliberate opinion and judgment, that his efforts to restore this magnificent work, have, so far, proved entirely successful, and we heartily recommend it to the American public as being in every respect worthy of their liberal patronage, and as eminently calculated

printed on the best hot-pressed linen paper, of the same size as the print, with tissue paper between, which will add greatly to the beauty and interest of the work. In Boydell's editions, there is no description of the plates, nor tissue paper; and only a list of the plates at the end of the volumes. The work, when completed, will form

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not only to gratify those who may become its possessors, but also, to encourage and promote the advancement of the Fine Arts in our country

New York, March, 1848.

J. Watson Webb,
Jno. Inman,
M M. Noah,
Geo. P. Morris,
N. P. Willis,
Horace Greeley,
N. Calyo,
Henry H. Leeds & Co.,
Stephen H. Tyng (D.D.),
Aaron Vanderpool,
Egbert Benson,
Wm. B. Cozzens,
James W. Gerard,
Valentine Mott (M.D.),
Horace Green (M.D.),
George Potts (D.D.),
Smith W. Anderson,
C. Temple Emmet,
David Graham,
J. I. Coddington,
John W. Francis (M.D.)
James R. Whiting,
John McKeon,
Campbell P. White,
John Van Buren,
Jona. M. Wainwright (D.D.),
Wm. Berrian (D.D.),
John Doggett, jr.,
James W. Smith, jr.,
Washington Irving,
John Eadie, jr.,
Andrew H. Mickle,
John Wiley,
Geo. P. Putnam,
Dan'l Appleton & Co.,
W. L. Ormsby,
Talbot Watts,
E. M. Townsend,
Hugh Maxwell,
Francis Barretto,
Theodore Sedgwick,
Dudley Selden,
Aaron Clark,
Wm. T. Porter,
John T. Tuttle (M.D.),
Aaron Levy,
David B. Ogden,
Edward Mills,
Danforth & Hufty,
Theo. Frelinghuysen,
Prosper M. Wetmore,
Robt. P. Morris,
Harper & Brothers,
G. & W. Endicott,
Henry Brevoort,
Gardnier G. Howland,
Wm. V. Brady,
Ely Moore,

two volumes of surpassing beauty, far superior to any of the old copies now in the country.

TERMS.

To subscribers, $1,00 per plate, including the two vignettes which embellish the title-page of each volume.

RAWDON, WRIGHT & HATCH,
BENJ. F. BUTLER,
S. DE WITT BLOODGOOD,
GERARD C. LESTER,
ELEAZER PARMLY,
H. W. HEWET,
D. D. HOWARD,
JOSEPH M. SMITH." (M.D.)

"I have looked over the proofs of several plates restored by Dr. Spooner, belonging to the engravings of Boydell's Illustrations of Shakspeare, and have been struck with the perfect precision and success with which the process has been executed. So far as he has proceeded, that splendid work has been brought back to the distinctness and beauty belonging to the first impressions taken from the plates in England. The undertaking is one which deserves success; and I hope that Dr Spooner will meet with a liberal encouragement from the American public.

WILLIAM C. BRYANT."

New York, March 25, 1848.

"I have had an opportunity to examine the proofs from several restored plates, belonging to Boydell's Illustrations of Shakspeare, now in possession of Dr. Spooner. They are a very great improvement on the worn impressions, and give the spirit of the very early impressions. Entertaining this opinion, I heartily wish success to the laudable undertaking.

ALEXANDER H. STEVENS."

(President of the College of Physicians and Surgeons.)

New York, March, 30, 1848.

"I fully concur in the opinion expressed above by Dr. Alexander H. Stevens, in regard to the proofs from the restored plates of Boydell's Shakspeare, and, with that gentleman, heartily wish success to the arduous task of restoring the whole series undertaken by Dr. Spooner.

JOHN J. AUDUBON."

New York, April 3*d*, 1848.

Terms cash on the delivery of every number. All letters and orders must be post-paid. These terms are not above one fifteenth part of the present English publishing price for prints of the same size and class, as will be seen by the extracts given below.[c]

The plates are numbered in small figures, from

"Mr. Boydell rose to great renown and distinction. He was elected Alderman in 1782, Sheriff in 1785, and Lord Mayor of London in 1790. He also held the office of the Master of the Stationers Company. As the most generous promoter of those arts which refine and elevate the moral sentiments, he was honored with a public funeral."—*Chalmer's Biog Dictionary.*

[c] The style of engravings ranks as follows: 1st, the Line, 2d, the Stipple, 3d, the Meuzotint, 4th, the Aquatint, and 5th, the Lithograph.

Of the Shakspeare plates, about one third are line, and the balance a compound of the line and stipple. They are exquisitely and elaborately engraved, and the general size of the coppers is 20 x 26 inches. In many of the plates, especially where satins, laces, or embroideries are introduced into the draperies, a grand effect is produced, which could not possibly be attained with the simple line.

To show the extremely low price affixed to the Shakspeare Plates in the Prospectus, the prices of the following prints are copied from the trade catalogue of the great London publishing house, Ackermann & Co. The custom of the trade is, to affix three prices to engravings, which they call *the print*, *the proof*, and *the proof before the letter*. The price of the proof is usually double that of the print; and of the proof before the letter, three times as much; and when the proofs become scarce, their value sometimes is greatly increased. The price here given is always for the *print*. The pound sterling is rendered into federal currency, leaving out the fractions for brevity. Also, for the same reason, several prints are grouped together, when the style, size, and price are about the same. Line stands for line; stipple for stipple; mezt. for mezzotint; aqt. for aquatint; and lith. for lithograph. The names of the artists are generally omitted; but where they are given, the first is the painter, and the second the engraver. The figures refer to the size of the plate in inches. Copied from "Ackermann & Co's Catalogue of prints, comprising the new, important, and standard engravings, selected from their own and the stock of every other publisher," containing about 600 different prints.

1 up to 100, in the lower left hand corner, for the direction of the binder, and for the convenience of those sending orders. This is important, for hardly a copy of the original work can be found in which some of the plates are not misplaced; and, as there are many worn impressions in the

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Two portraits of the Queen, 22 x 31, mezt.; two portraits of Prince Albert, as Field Marshal, and in full robes, 21 x 30, mezt.; portraits of the Queen, and Prince Albert, a pair, 22 x 31, line; the Queen, equestrian portrait, 31 x 36, mezt.; the Queen, dissolving Parliament, a full length portrait, mezt.; several other subjects, each $15,00.

Portraits of the Queen Dowager, 16 x 25, mezt.; do. Emperor of Russia, 17 x 26, mezt.; do. Grand Duke of Russia, 17 x 26, mezt.; several portraits of the Duke of Wellington, by different artists; do. of other distinguished persons, mostly mezt., some line, each $10,00.

The Heroes of Waterloo at Apsley House, 22 x 28, mezt.; the Queen's First Council, 23 x 34, mezt.; the Coronation, 22 x 34, mezt.; do. another 24 x 34, mezt.; Her Majesty's Marriage, 22 x 34, mezt.; Trial of Effie Deans, 22 x 26, mezt.; Prince Charles Edward, 19 x 30, line; Reading the first Bible in St. Paul's, 19 x 27, line; Haddon Hall in the days of yore, 22 x 34, mezt.; and others, each $20,00.

About 30 portraits of the Queen, Prince Albert, Duke of Wellington, and other distinguished personages, in mezt., line, and stipple, size about 12 x 15, each, $5, to $7,50.

The Waterloo Banquet at Apsley House, after W. Slater, 25 x 44, $5'

The Waterloo Banquet at Apsley House, after Sir David Wilkie, [illegible], $60,00.

The Queen's First Council, 23 x 34, mezt.; the Coronation, 22 x 34 · do. another, 24 x 34, mezt.; each $25,00.

The Queen receiving the first sacrament, after Leslie, 23 x 43, $60,00

Martyrs in prison, 20 x 27, mezt.; Jacob's Dream, 19 x 27, mezt.; Death-bed of Calvin, 20 x 26, mezt.; Death-bed of Wolsey, 25 x 32, mezt.; Covenanter's Baptism, 18 x 24, mezt.; Covenanters Preaching, 18 x 24, mezt.; Judgment of Solomon, 18 x 24, mezt.; Opening of the Sixth Seal, 19 x 27, mezt.; King Charles the First in the Guard-room, 13 x 19, line; Trial of the Earl of Stafford, 14 x 21, mezt.; and many other like subjects, each $10,00.

Sunday Morning, 17 x 23, stipple; Prayer of Innocence, 12 x 13, line· Eleventh Hour, 17 x 20, mezt.; Canterbury Pilgrimage, 10 x 37, line;

market, this will be a certain mark, by which to distinguish the restored prints.

A list of all the patrons of the work, with a preface, will be given in the concluding part, to be bound up with it.

S. SPOONER.

Flitch of Bacon, 12 x 30, line; Sale of the Pet Lamb, 15 x 20, mezt.; Byron's Dream, 15 x 23, line; Corsair's Isle, 22 x 27, mezt.; Highland Hospitality, 17 x 23, mezt.; Sancho and the Duchess, 14 x 18, line; Portia and Bassanio, 13 x 15, line; Shylock and Jessica, 14 x 13, line; Child with Flowers, 10 x 13, line; Wolf and Lamb, 16 x 19, mezt.; and over 100 similar subjects, in mezt., line, and stipple form, 10 x 14 to 18 x 24, each, $5 to $7,50.

Italian Pilgrims, 19 x 28, line; Trial of Charles the First, 22 x 29, mezt.; Prince Charles Edward, and Flora McDonald, 21 x 30, stipple; Baronial Hall, 22 x 30, mezt.; Highland Drovers, after Landseer, 17 x 19, mezt.; Bolton Abbey, 22 x 28, mezt.; Slave Market, 22 x 24, mezt.; and many others—each, $15,00.

There are also quite a number of other prints, ranging from 15 to 30, and even 60 dollars. Prints after Sir David Wilkie, Landseer, and Martin, usually range from 5 to 20 dollars; some few are much higher.

About 50 Lithographs, as All Fours, The Coronation, Too Hot, A Poser, How are You? The Bubble, Pet Pig, Pet Lamb, Domestic Felicity, Sleeping Nymph, Done Up, &c., from 9 x 12 to 12 x 16, each, $1,50.

Eight hunting pieces, about 17 x 28, mezt.; each, $15,00.

Fifty Hunting and Sporting Pieces, Stage Coaches, Races, Race Horses, &c.. aqt., each, about $5,00.

Thus, it will be seen, that the price of the Shakspeare prints is certainly not over one fifteenth part of the present price of English prints of the same class, and is actually less than that of English Lithographs of about one quarter the size.

APPENDIX.

HAVING now issued nine parts (18 plates) of the American Edition of Boydell's Illustrations of Shakspeare, it appears to me proper, that I should make some farther statements in order to correct the errors which frequently meet my eye in the public prints, as well as to satisfy numerous enquirers. I ought also to express my heart-felt thanks to those gentlemen of the Press, and others, who have in the kindest and most liberal manner noticed the work, and recommended it to public patronage.—Cheered on by these flattering testimonials of approbation, I heed not the jealous attacks which have been wafted from the other side of the Atlantic, nor shall I regard the attempts at BLACK MAIL, made by certain persons in this city. My house has been open from the first, to every person who felt interested in the work, and many hundred persons, among whom are many of our most distinguished citizens, have called and examined the original copper-plates, the process of restoration, compared the proofs taken from the restored plates with the original proofs struck by Boydell himself, side by side; and they have pronounced the restoration entirely successful, and have recommended the work in the most liberal spirit, as every way worthy of public confidence and support. It were impossible to deceive such men, and any attempt to palm off upon the public an untruth, or an imposition, would indeed be superlatively ridiculous. The magnitude of the enterprise will at once be perceived on reflecting that there are 100 plates in the series, one-third of which are line, and the others a compound of the line and stipple; that every line has to be *re-cut*, the stippling *re-stippled* in every part of the plates, and in some parts of them, the process has to be repeated several times in gradually *working up* the plates to their original proof state. I have now seven engravers constantly employed, and shall have to increase the number as the work progresses. It may not be thought improper for me to state, that I engaged in the enterprise against the advice of many warm and respected friends, relying entirely upon my own resources; and that when its success was placed beyond a doubt, I promptly refused an offer of £10.000 for the plates, also against their advice, not in any expectation of receiving greater offers or greater profit; but that it is my own favorite project, and that my belief is that a man could in no way do so much to promote the advancement of those arts which refine and elevate the mind, in our beloved country, as the extensive circulation of these magnificent prints; and for this purpose I have made the price as low as possible, in order to put them within the means of every man of taste.

The following letter from Gov. Everett to my agents in Boston, is so liberal and just, that I beg to call particular attention to it.

CAMBRIDGE, *Nov.* 4, 1848.

"GENTLEMEN—I have received your letter of the 2d, with the copy of the new edition of the Prospectus of the "Illustrations of Shakspeare" sent with it. As I have not had an opportunity to place the impressions from the restored plates side by side with the original prints, I have formed my opinion of the probable success of Dr Spooner's great undertaking on the testimony of the gentlemen whose names are given in the Prospectus as having made the comparison. Several of them are so well known as distinguished artists, and persons of highly cultivated taste, that I feel confident the proposed American publication will be as substantial a reproduction of the original magnificent work of Boydell, as the nature of the case admits. In this expectation I have subscribed for it, and wish it all success. I am, gentlemen, respectfully,

Your obedient servant,

MESSRS. REDDING & CO. EDWARD EVERETT."

It would require a volume to give even short extracts from the numerous recommendatory notices of the work which have appeared in the public prints throughout the country. The work is so well known to the world, that commendation seems superfluous. It has stood the test of seventy years' criticism, and, like Shakspeare, its reputation has steadily increased ever since its publication. No better proof of this fact can be desired, than this—that most of the Illustrations of Shakspeare, published since Boydell's time, have been pirated in whole or in part from his great work. A beautiful edition of Shakspeare has recently been published in Germany, illustrated in miniature after Boydell.

"The restoration is entirely successful, and has the unqualified approbation of the best critics in such matters. The work originally cost an incredible sum, and the whole artistic talent of Great Britain was laid under contribution for twenty years in producing it. The restoration of the work is a great enterprise which should enlist the sympathies and liberal patronage of the public."—*Courier and Enquirer*, July 20, 1848.

"The impressions from the restored plates appear like proofs, and compare very accurately with the early proofs. The restoration is most perfect and satisfactory. Boydell's price was one hundred guineas."—*N. Y. Evening Post, July* 21.

"We have examined the original proofs, the defaced impressions, and the restored copies, side by side, and consider the last in no respect inferior to the first."—*N. Y. Tribune, July* 28.

"It is an enterprise worthy of the most liberal encouragement."—*Commercial Advertiser, July* 20.

"It is a subject of congratulation among the lovers of the fine arts, to see the perfect revival of this magnificent Shakspeare Gallery. The enterprising proprietor has twelve of the plates restored, and several others are in rapid progress. Dr. Spooner has fixed the price of each pla e at only one dollar. The original subscription, we believe, was two guineas. It ought to have, and no doubt will have a large circulation. Every housekeeper should possess himself of the entire series."—*Noah's Weekly Messenger, July* 20.

"The restoration is pronounced by the best judges perfectly successful and equal to the first proofs. Each plate has a letter-press description accompanying it, which is a perfect key to each figure, and which adds greatly to the interest and beauty of the work. The price is only one dollar the plate, which is exceedingly low, being only one-tenth part of Boydell's proof price. This is certainly a great undertaking, which should be encouraged by every lover of the fine arts."—*Home Journal, July* 22.

"Having examined the original copper plates, and compared the proofs taken from the restored plates with a proof copy struck by Boydell himself, we have no hesitation in saying that in our judgment the restoration is perfectly successful in every particular. Dr. Spooner has a certificate to this effect, signed by more than one hundred well-known citizens of New-York."—*Commercial Advertiser, Aug.* 7.

"The Shakspeare Plates—Part III. This part contains the two famous prints after Peters, illustrating the Merry Wives of Windsor—the one, Mrs. Ford and Mrs. Page comparing letters; the other, Falstaff in the buck basket. Both plates are engraved in the most masterly manner. They were the most difficult to restore in the whole series, in consequence of their having been worn to smoothness by the demand for impressions The restoration, however, has been perfectly successful. The prints are fully brought up to the beauty of the proof copy. We have compared them side by side. The work, as it progresses, increases in beauty, and, when completed, will form the most splendid and original work ever executed. This great and worthy enterprise ought to be encouraged by every lover of the fine arts and every liberal man."—*Courier & Enquirer, Sep.* 10.

"Boydell's Illustrations of Shakspeare.—An American edition of this celebrated work is now publishing under the proprietory care of Dr. Spooner, of New-York. Eight of these large and superb plates have appeared, and on comparing them with the old English edition, we have been surprised at the freshness and perfection of the impressions. The London Athenæum recently expressed its incredulity at the possibility of procuring any more good impressions from these plates. But we think that no candid examiner can deny that Dr. Spooner has succeeded fully in his undertaking. Many of the impressions could not be distinguished from the original issues, except from the tint of the paper. All amateurs and lovers of prints should call at Redding & Co.'s, the Boston Agents, and look at the eight plates that have been published. They are afforded at less than one-fifth of the London price."—*Boston Evening Transcript, Oct.* 11.—*Park Benjamin, Esq., Ed.*

Boydell's Illustrations of Shakspeare —Some time since, after we had examined the original plates in process of restoration, we called the attention of our readers to the pleasure preparing for them. The expectations which we then entertained have been more than realized. The proprietor has spared no expense in the restoration. He has not only brought the plates to the beauty of the most perfect copies we have ever seen, but he has given them all the beauty and boldness and finish of proofs. A more beautiful work of art than the whole series will present, we cannot imagine. The genius of the poet and the artist combine to lend a lustre to each picture; the whole forming the most original work ever executed. In comparison with these prints, all other illustrations of Shakspeare fall into insignificance. It is a matter of public congratulation that our country has thus become possessed of one of England's proudest monuments of intellectual glory. We see that it is already exciting envy on the other side of the Atlantic."—*Home Journal, Aug.* 10.

The following article is extracted from Hewet's Excelsior and Illustrated Times. Mr. Hewet's reputation as a man of taste, and as the illustrator of a very beautiful edition of Shakspeare, and of other works, is too widely known to require comment.

"Boydell's Illustrations of Shakspeare is a work so well known that it is unnecessary to comment upon it here to any extent. Beyond dispute, it is the most magnificent work ever executed in any age or country.—Upwards of sixty of the most renowned artists of the world were engaged in designing, painting and engraving the work, upwards of twenty years. It was commenced in 1785, and finished in 1809. Alderman Boydell, afterwards Lord Mayor of London, a very wealthy man, resolved to immortalize his own name, as well as to gratify his love of the fine arts, by getting up a series of Illustrations of Shakspeare that should be worthy of the immortal bard, and an honor to his country. For this purpose he poured out his money like water, laid the whole artistic talent of the world under contribution, and, after many years of indefatigable exertion, produced his world-renowned "100 Illustrations of Shakspeare," at an expense, as is said, of a million sterling. To give an idea of the immense original cost of the work, it is only necessary to say, that in addition to the preparatory expenses, such as designs, paintings, gallery, &c., many of the plates are known to have had six years' labor of the engraver bestowed on a single plate.

"About seven years ago Dr. S. Spooner, a wealthy citizen of this city, and a man of great taste, bought all the original copper plates of this magnificent work, with the intention to restore them to their original proof state, as the greatest boon he could offer his country and the world. After several years of fruitless efforts, he learned that Mr. George Parker, of London, was the only man known capable of undertaking the supervision of the great enterprise, and he forthwith made him such overtures as induced him to come out and undertake the restoration of the work. Dr. Spooner commenced operation on the most worn plates—of course the most difficult ones to restore—and in due time several were restored to such perfection as astonished every beholder. Sanguine of success, and confident in his own resources, the Dr. went on with his great enterprise, until it leaked out and got into the newspapers, which caused quite a stir, when he began to encounter opposition from a quarter where he least expected it. To counteract this mischief, he invited all the most distinguished artists, engravers, connoisseurs and literary men in the city to his house, to critically examine the original plates, and to compare the proofs taken from the restored plates with the late Ithiel Town's proof copy of the old work. We had the pleasure of being present at this interesting meeting. Many of our first engravers brought their glasses with them. The result was, that the whole meeting, without a dissenting voice, declared the proofs from the restored plates, fully equal to the proofs struck by Boydell himself. Nay, many went further, and declared them superior in several respects.

"It is now only necessary for us, as engravers, to describe how this wonderful operation is performed. Every body knows, or ought to know, that the great labor and difficulty of engraving is to transfer the drawing to the plate, or to etch upon the plate the picture to be engraved, in all its due proportions. Now, the process of restoring these plates is precisely that of working up and finishing new plates. The ground work is all there—every line, however minute, has to be recut with the graver Thus it is easily seen, that there is no difficulty in their restoration, to a

man thoroughly conversant with the original work and the styles of engraving adopted; yet it is an immense labor. It is one of the boldest and most costly enterprises of the kind ever engaged in by a single man. It is an enterprise that should arouse the sympathy and aid of every liberal man, both by his subscription and his personal recommendation of the work. The circulation of this truly magnificent work in our country, cannot but be of the highest benefit to the fine arts, by giving a correct taste and love for the highest works of art. It is a matter of public congratulation that our country has become possessed of one of England's greatest treasures. We have frequently examined the work in progress, and know the truth of what we say. Dr. Spooner has the right kind of taste and enthusiasm, as well as ample means, to engage in such an enterprise, and will complete the work, even were it at the loss of thousands. But this cannot be. The enterprise is only just getting known, yet subscriptions are pouring in upon him from all parts of the country. He has received an offer of ten thousand pounds for his copper plates. The offer was made by a London publishing house, through their agent here. Of course it was unhesitatingly rejected by the proprietor, in justice to his subscribers, his pledges, and his reputation. Though the sum seems large, what is it in comparison to the original cost of the work—£1,000,000 sterling! These magnificent plates will live and be prized as long as Shakspeare is admired, and they will find a ready market in every part of the world."

The following article is extracted from the Tuscaloosa Monitor of Dec. 9th, 1848, edited by M. D. J. Slade, Esq. Of the many editorial notices which have fallen under my observation, few have taken so noble, just, and disinterested a view of the subject. The original article is more than two columns in length. The Editor first calls attention to the enterprise in the following language:

"We would suggest to our exchanges, the expediency of giving to their readers some information in regard to the re-publication of Boydell's great work, of which an account is contained in the present Monitor. We make this suggestion without having the slightest personal interest in the matter, nor even any acquaintance with any one who has; our motive being simply a desire to see proper encouragement extended to a noble work of art, and a general diffusion given to so excellent a means of elevating the public taste."

He then goes on and gives an admirable historical account of the work, and description of the same, which must be omitted here for want of room.

"We have recently had an opportunity of examining eight of these restored engravings, which are now in Tuscaloosa. Some years have passed since we saw a set of the original proofs. We cannot, therefore, ourselves speak of these impressions from direct comparison; but we can say that they are pre-eminently beautiful and striking; and we are willing to admit the testimony of the numerous artists and connoisseurs who have made the comparison with close and severe scrutiny, that they can in no manner be distinguished from the originals."

The editor here describes the plates and then proceeds:

"Description, however, in matters of this kind, is of little value. To be understood, these pictures must be seen. We presume that they will be accessible to any person interested.

"Dr. Spooner commenced his labor of restoration, by very wisely selecting plates which had suffered most from wear, as the first subjects of his experiments. The complete success which has attended his efforts, has excited surprise and awakened a lively interest in the work, on the other side of the water. He has already been offered from England, fifty thousand dollars for the plates; but he has resolutely refused to part with them. His publishing price is one dollar only for each engraving. Prints of equal size, executed in similar style, sell, according to Ackerman & Co.'s catalogue, at prices varying from $15 to $25 in London. It appears, therefore, to be abundantly manifest, that Dr. Spooner is by no means mercenary in his present undertaking. His price is, plainly enough, not fixed for the purpose of making profit by the operation. The prints are sold very far below their value; and were the plates to pass into other hands, there can be no doubt that the price would at once go up, and that the world of taste would suffer, while the speculators would gain. The present proprietor seems to be actuated by a love of art himself, and a desire to promote such a feeling in others. Nothing certainly in the power of one man to do, could exert a more beneficial influence in improving the public taste, than the general distribution of so superb a work as this. We sincerely trust, however, that one who has himself evinced so liberal a spirit may not in the end prove a loser by his liberality. The original projector of this great work succeeded in his grand design, but sank, himself, beneath its enormous weight. Its restorer must invest a very large capital in his difficult and hazardous undertaking;—but it is to be hoped that his labors will terminate in a happier issue.

"There are in Alabama—there are, we hope, in this community, some who know how to value the achievements of art. There are those whose refined tastes are capable of appreciating the beautiful, the magnificent, the grand. And, utilitarian as this age may be, there are not wanting individuals who do not believe that all usefulness is confined to the mechanical and the physical. There are those who believe that the world is made better in proportion as its tastes are elevated and its sentiments refined; and who can therefore perceive, in painting and in sculpture, in poetry, and in music, efficient means of improving the human race. Such may esteem the patronage of a work of art like this, a thing worthy to be encouraged on solid and substantial grounds. Others, who feel more and who reason less, but who love the beautiful for its own sake, may desire to possess so rich a collection of the master-pieces of art, for the pleasure it is capable of affording. But whatever motive may lead any to lend their aid to so laudable an undertaking, we trust that Alabama may not be behind her sister states in promoting an enterprise, which, when carried out, will confer the highest honor on the country in which it is attempted.

"The great labor of perfectly restoring one hundred large engravings, each of them a perfect study, where every line has to be retouched by the graver, must necessarily occupy quite a length of time. It is intended that the publication shall be made in monthly parts, each part containing two plates. Thus, though the entire cost of the work, even at its present very low price, is considerable, it is spread over so large a space as to render it light. There are paintings in this city, we presume, which cost, singly, more than the whole set of Boydell's Illustrations; but we question whether there is one which a connoisseur would prefer to such a set. Let those who have shown their good taste by encouraging the productions of the pencil, consider whether they have not now a fit opportunity to do equal justice to the burin."

New-York, March 1, 1849. S. SPOONER.

NOTICE.

The Proprietor has the gratification to announce to the subscribers of the American edition of Boydell's Illustrations of Shakspeare, that he has succeeded far beyond his most sanguine expectations. Many obstacles and difficulties which at first presented themselves, have been gradually overcome. Sixteen of the plates, the most worn in the whole series, have been fully restored to their original proof state, and several others are in the hands of the engravers, in process of restoration. Thus, in little more than one year, we have restored nearly one-fourth part of the entire work, which will enable me to issue the work regularly in monthly parts, as stated in the Prospectus. It may not be amiss to state that the plates came into my possession more than six years ago, that I purchased them with the intention to restore them, and that I found it impossible to obtain such services as would ensure the success of the undertaking, until it was my good fortune to secure the services of Mr. George Parker, who has the entire supervision of the work. This gentleman, in addition to his great knowledge and skill in the art of engraving, has all the enthusiasm of his old preceptor, Robert Thew, who was Alderman Boydell's right hand man in getting up the work originally, and who engraved some of the most admired plates. This fact, in connection with his intimate knowledge of the work, and early acquaintance with many of the distinguished artists originally engaged upon it, are a sufficient guaranty that no efforts on his part will be spared to make the work fully equal to the first proofs struck by Boydell himself. No expense will certainly be spared on my part to effect this object, and as I commenced the restoration with the firm and deliberate determination to prosecute it to its entire completion, I have made such arrangements as will effect this object beyond the doubt of any probable contingency. Indeed, since we commenced operations, several hundred of the first artists, engravers, connoisseurs, and literary men in the country have examined the work in progress, and compared the proofs taken from the restored plates with the original

proof copy, and some proofs before the letter, in my possession, and without a dissenting voice, they have pronounced the proofs taken from the restored plates fully equal to the original proofs; very many have gone farther and declared them superior. I have no hesitation in saying that the American edition, when completed, will be an improvement on the English, in several respects, without interfering with the originality of the work in the least, which will be preserved with the greatest care. The ines are cut in deeper, which gives the prints a sharper and clearer appearance. The work is also printed on far better paper. The letter-press description and key to the plates is also a distinguishing feature of the American edition, and adds greatly to the interest, beauty and value of the work. Not one person in a hundred can fully appreciate these plates without deep study, unless assisted by a descriptive key. This fact I have had ample opportunities of testing, by noting the observations constantly dropping from the many persons who have called to examine the work. The cheapness of the work I hardly need refer to; the price set is certainly not above one-fifteenth part of the present English publishing price for the same class of prints. Besides its value as a source of endless amusement and instruction, it cannot fail to be a good investment: for the work must always be rare: its value does not depend upon fashion—it is a work that equally interests the whole civilized world—not a work for a day, but for all time. So certain am I of the perfection of the restoration, that, with the advice of many friends, some of whom are foreigners, I am making arrangements to send the work to England and to the continent—confident that its republication where it originated, must be attended with eminent success. S. SPOONER.

New-York, Nov. 1, 1848.

PLAN OF PUBLICATION.

To be published in fifty parts, containing two plates each, to be issued the first of every month, commencing July 1, 1848. Price $2.00 per part, to subscribers only. All letters to the Proprietor or his Agents *should be post paid.*

APPENDIX CONTINUED.

The foregoing comprises my Prospectus, and I publish it here as it is, because the plates are stereotyped, and it contains an interesting history of the commencement and progress of the enterprise. It will be perceived that I had twelve plates fully restored, before I began to issue the work in monthly parts, and that I have gone on gradually increasing my operatives till I have now a sufficient force to complete the work within the time specified in the Prospectus.

As a matter of curiosity, I think it proper to state, that there is no difficulty, in skillful hands, of restoring old plates, if they are not too much worn. The engraver has his proof before him—there is no invention—he sees exactly what is wanted—he runs his graver through the lines with rapidity, in comparison to the time and care required in entering new ones. This is the secret of success in restoring the work. Every line is recut, and the plates worked up, so that they are like new ones.

To give some idea of the immense labor bestowed on these plates, it has been estimated by engravers, to be at least equal to 400 years of constant labor—that is, it would require 20 engravers constantly for 20 years to engrave the work.

The following card to subscribers, on issuing Part XIX., may, with propriety, be introduced here:—

CARD.

Some subscribers to the Shakspeare Illustrations, having made complaints to me, and expressed doubts as to whether the plates are fully brought to their *original color*,—I beg to make the following statements for their satisfaction.

The *great expense* of restoring these plates is the recutting and restippling. The *getting in of color* afterwards, with acids, is a small matter—and the danger is, the risk of getting in too much. Our object is to bring the work up to its *original state.* The great beauty of this work, is its striking originality, and the fidelity with which the paintings were copied by the engravers. Some of the palest plates were engraved by Bartolozzi, Earlom, Thew, and others, whose reputation is world-renowned. The

modern cheap machine-made, black and white prints, (I mean mezzotint and ruled engravings,) have done much to vitiate the public taste. Such prints have little estimation in the artist's eye, and make the "judicious grieve." Indeed, the restoration of some of these plates costs more than new plates would in this style of engraving. We find nothing of this in the works of the most renowned engravers.

Now I have not issued a plate that has not been fully brought up to its original color. Indeed, the lining and stippling are *cut in* deeper than in the original plates, which gives the impression a clearness and shapeness of line, and depth of color, not in the old work. I have, from the first, courted comparison with the old work.

The twelve first plates were publicly exhibited, and the fidelity of the restoration certified to by more than 200 of our most distinguished citizens, (see certificate in Prospectus,) and almost daily since, the progress of the work has been inspected by many of our best judges, (particularly by artists and engravers,) with their entire approbation.

I have not spared any expense to perfect the work, although the cost thus far has been double my receipts. A great deal of new lining and interlining has been introduced into the stipple plates. In the present No. (part 19, plate 24) the whole back-ground and the draperies have been lined with beautiful effect. The old plate is a *stipple*, and has the *flat* appearance of a lithograph, (see, in particular, parts 3, 4, 13 and 14.) All this, I need not say, adds very materially to the cost of restoration.

I never engaged in this enterprise with the expectation of profit. Chance alone threw the plates into my possession in 1842; and had it not been for me, not one of them would now have been in existence. It is true, that I bought them with a view to their restoration; and when, after years of toil, I began to issue the work, it was hailed as a magnificent and worthy enterprise, that could not fail to benefit the fine-arts in our country. I am frank to say, that the work is my delight and my pride; and from the first, the thought has cheered me on,—that a failure of the enterprise could not deprive me of my legitimate means of support—my profession. One-half of the expense is incurred. Thirty-eight plates are before you; two more are finished; twelve are in the hands of the engravers, and my engraving and printing establishment is in perfect order;—besides, the commencement of a novel enterprise like this is always attended with many extra expenses.

One thing is certain—the work must always be rare and valuable. I shall shortly publish the descriptions in quarto form, for the convenience of subscribers; and in French and English, for the Continent of Europe, where the work has never been sold to any extent. The wars between England and France were the great cause of Boydell's failure, by destroying his print trade on the Continent.

In conclusion, I beg leave to *complain* on my part, that many of my sub-

scribers are far in arrears, not only in this city, but in every part of the country. Boydell was paid two guineas the plate, for the first 300 impressions, and one guinea, for the general subscription list, always paid in advance. I give you the same, printed on far better paper, with the addition of the description text, for One Dollar, on delivery, which, in conscience, ought to be paid.

Hoping that this apology will prove satisfactorily,

I remain your obedient servant,

S. SPOONER.

NEW-YORK, April 1, 1850.

BOYDELL'S GALLERY.—Another number of the American edition of this valuable Gallery has been published by Dr. Spooner, containing two plates in "Hamlet,"—The Ghost Scene on the Ramparts, and The Mad Scene of Ophelia. We can confidently say of the latter, that in deep cutting and bold relief it far exceeds the original, and is from the painting of our countryman, Sir Benjamin West. The Ghost in the other plate, is more light and spiritual than the original. When the whole is completed, and bound with its beautiful letter-press, every gentleman who has a copy of it, will place the highest value on it. Its cost is not the one-fourth of the original subscription; besides, the monthly payments are made so easily as not to be felt. The demand ought to exceed the possibility of supplying the subscription. If every plate was framed, what a splendid gallery it would make.—*Noah's Messenger*, *May 5th*, 1850.

"BOYDELL'S ILLUSTRATIONS OF SHAKSPEARE," (No 20,) contains two illustrations of Hamlet, after pictures by West and Fuseli. They have been restored with extraordinary success, and will doubtless be considered by all connoisseurs as decided improvements on the original. We are always happy to call attention to this great artistic enterprise, and rejoice that it is advancing with so much spirit and energy. No lover of Shakspeare, or friend of the Arts should regard it with indifference.—*N. Y. Tribune*, *May 2d*, 1850.

"BOYDELL'S ILLUSTRATIONS OF SHAKSPEARE." (Part 20.) The restoration of this great work is rapidly progressing. Part 20 has just been issued by the publisher, containing the two renowned plates illustrating Hamlet, after West and Fuseli. An examination of the two last numbers published, must satisfy the most skeptical that no labor nor expense has been spared in perfecting the restoration. We have carefully compared the restored prints with the original, and give our preference to the former for these reasons. Part 19 illustrates the Merchant of Venice, the first plate of which, in the old work, (Shylock's Charge to Jessica,) is a pure stipple. The whole of the draperies, in the restored plate, have been lined with fine effect. The second plate, (Night Scene at Belmont,) is also improved in effect, by deeper shading in the back-ground, which throws out the flood of light poured down by the full moon upon the silver waters. In the first plate, Part 20, (Ghost Scene,) the figure of the Ghost, from which the light in the picture emanates, is too dark in the old plate: it is much lighter in the restored one, which gives it a more spiritual or ghost-like appearance. The deeper shading in the fore-ground also adds to this effect. But the greatest improvement is in the superb line plate after West's Ophelia, by Legat. The

old plate, though admitted to be a very masterly work, has been criticised as defective in chiaro-scuro, or light and shade. This arises doubtless from the effect of the painting having been exactly copied by the engraver. But Sir Joshua Reynolds says that engravers, not having the advantage of the pallet must give larger and broader masses of light and shade than the painting would seem to warrant. in order to produce the necessary effect in black and white, and that the Flemish engravers, under the immediate direction of Reubens and Vandyck, pursued this practice in engraving their works. In restoring this plate, the draperies of the King and Queen have been deepened, and those of Ophelia and Laertes lightened, which gives the required relief. There will be found, on close examination, many other minor improvements in these prints, which space will not allow us to particularize, and which must be seen and compared to be appreciated.—We advise all who feel interested to call on Dr. Spooner and examine for themselves, who not only wishes, but courts comparison, and is ever ready to exhibit the copper-plates and proofs.—*Home Journal, May 4th*, 1850.

The Shakspeare Illustrations.—No. 16 of this work has arrived, and fully sustains the opinion we expressed two weeks since in relation to the merits of the restored plates. Sir Joshua Reynolds' picture of Macbeth in the presence of the witches, (Act 4, Scene 1,) is one of the finest conceptions in the range of art, and its great ideas and faithful accessories, its wild fantastic shapes and spectre rings, make it a study that enchains the attention, and not a tame representation of a fact, or a prettiness that pleases the fancy. This series is beginning to attract the attention it so well deserves, and we believe that a large number of copies will be retained in Cincinnati.—*Cincinnati Columbian, Feb.* 20, 1850.

It is impossible to compare these engravings with the originals of Boydell's, without being satisfied that they are the genuine plates, and rendered fully equal to what they were at first. Still more, no man of taste or literature can examine them, without being impressed with wonder at the minute accuracy, historic truth and fidelity to nature, which truly renders them what they profess to be—*Illustrations* of Shakspeare.—*Cist's Cincinnati Advertiser, Dec.* 12, 1849.

The restoration of the plates (part 13) is perfectly successful, and has the unqualified approbation of the best critics in such matters.—*Courier & Enquirer, July* 20, 1849.

We have compared the proofs side by side, and consider the restored plates in no respect inferior to the originals.—*Tribune, Jaly* 21, 1849.

The impressions cannot be distinguished from the original issues, except from the lint of the paper.—*Boston Transcript, Oct.* 11, 1849.

He has succeeded, wonderful to relate, in obtaining valuable proof impressions.—*N. Y. Express, March* 21, 1849.

The restoration of these plates (parts 15 & 16) is eminently successful. The enterprise undertaken by Dr. Spooner is worthy of the most liberal patronage and support. If the American Art-Union have paid three hundred dollars for restoring the mezzotint plate of Gen. Marion, what must be the expense of restoring one hundred plates like these, engraved in the most elaborate and expensive manner? The publication of this work by one of our own citizens, will not only tend to a cultivation of taste for the higher

works of art, but it will add to our national reputation in the world of art, for the restoring of old plates, so as to obtain valuable impressions, is novel, and originated with Dr. Spooner.—*Home Journal, Jan.* 12, 1850.

To the liberality and indefatigable perseverance of Dr. Spooner, the world will be indebted for the complete restoration of one of the grandest works ever undertaken by human hands—we allude to Boydell's celebrated Illustrations of Shakspeare.—*N. Y. Sun, Aug.* 12, 1849.

It is a splendid work, and every gentleman who has a parlor or a library ought to have a copy, at a rate so cheap, that the annals of art have nothing equal to it. On a careful examination of this number, (part 14,) with the originals, we do not hesitate saying, that the restored plates far surpass the originals. The deep shades and lights are more boldly thrown out, and the defects are avoided.—*Noah's Messenger, Oct.* 7, 1849.

BOYDELL'S ILLUSTRATIONS.—We had the pleasure on Saturday evening, in company with a few friends in this city, of known taste in such matters, of comparing the restored plates in the hands of Mr. Macomber, with the complete work belonging to Ex-Gov. A. V. Brown; and came to the conclusion—as did all who were present—that those now coming out are in every respect, to say the least, equal to those first issued. It was a real treat to all present, and no one who has not examined the series can imagine the beauty and prodigal richness of this magnificent work of art. We have heard of two other copies in this State since we had occasion to mention this matter—one belonging to F. B. Fog, Esq., of this city, the other to the Columbia Institute; the latter of which is used to lecture upon before the pupils. Every literary institution in the State should be provided with a copy, particularly as after the first series is issued in this country, the plates are to be taken back to England. It is a work, therefore, that must hereafter greatly increase in value; and those who contemplate securing it should not delay making use of the opportunity now presented.—*Nashville Republican Banner, April* 30, 1850.

BOYDELL'S ILLUSTRATIONS OF SHAKSPEARE—*Restored by Dr. Spooner, of New-York*—From the time of Dr. Spooner's announcement of his intention to attempt the restoration of Boydell's splendid plates, we have felt the warmest sympathy in the enterprise. The magnificence of the original undertaking, the enthusiastic spirit in which Boydell embarked in his great design, and the wealth he lavished with a liberal hand in laying the sister arts of painting and engraving under contribution, in the production of a monument to Shakspeare's genius, second only to that which "the myriad-minded" man had erected for himself long since, won the homage of all lovers of Shakspeare's genius. But alas! few of them, comparatively, were able to enjoy the possession of the prize. The cost of Boydell's engravings placed them beyond the reach of any but the wealthy. Boydell received two guineas the plate for the first three hundred impressions, and one guinea on the general subscription list, always paid in advance. Dr. Spooner has performed wonders, we think, in the restoration of these plates. —*Louisville Journal, May* 2, 1850.

AGENTS

FOR BOYDELL'S ILLUSTRATIONS OF SHAKSPEARE

Boston—Redding & Co., No. 8 State-street.
Worcester—Edward Livermore.
Provideece—Rowe & Co.
Springfield—W. B. Brockett.
Hartford—Brown & Parsons, 182 Main-street.
New-Haven—Durrie & Peck, 70 Chapel-street.
Albany—W. C. Little & Co., 53 State-street.
Utica—W. W. Backus, 155 Genesee-street.
Rochester—Edwin Scranton, 25 Buffalo-street.
" D. M. Dewey, Arcade.
Batavia—William Seaver & Son.
Buffalo—George H. Derby & Co., 164 Main-street.
Cleveland—Joseph Sargeant, Superior Lane.
Pittsburgh—John D. Davis, corner of Wood and Fifth-streets.
Cincinnati—Post & Co.
Louisville—Maxwell & Co., 451 Main-street.
St. Louis—Meredith Ogden.
Newark—John L. Agnes, No. 2 Commerce-street.
Philadelphia—Getz & Buck.
Baltimore—William Taylor & Co.
Washington—Taylor & Maury, Pennsylvania Avenue.
Richmond—A. Morris.
Charleston—William R. Babcock.
New-Orleans—Daniel Rice.
Tuscaloosa—F. A. P. Barnard.
Savannah—W. T. Williams.
Mobile—J. K. Randall & Co.
Ohio—(North of the Cumberland Road)—Parsons & Co., Elyria.
Detroit—C. Morse & Son.